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· HERTFORDSHIRE ·
· ET · CAETERA ·

· BY · IOHN · SOANE · ARCHITECT ·
· MEMBER · OF · THE · ROYAL · ACADEMIES ·
· OF · PARMA · AND · FLORENCE ·

· LONDON · MDCCLXXXVIII ·

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To the K I N G.

ENABLED by Your Majesty's Munificence to finish my Studies in Italy, and flattered with your Permission for this Dedication, I am induced to hope that the small Tribute of a grateful Heart, will not be unfavorably received; and that your Protection will be extended to a Work, which owes its Origin to your Patronage.

To Your Majesty's Liberality the Arts are greatly indebted, encouraged by you, they have succeeded, and that they may long enjoy your Countenance and Support, is the unfeigned Wish of,

Your Majesty's,

most dutiful, and

most faithful Subject,

J O H N S O A N E.

Welbeck-Street,
September, 1788.

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I N T R O D U C T I O N .

It will be needless to apologize for the following observations, since custom has so fully established the propriety of an introductory address from all who present their labours to the public.

ARCHITECTURE, the subject of the present work, no less delightful in itself, than calculated to increase the comforts and conveniencies of mankind, was anciently held in the highest estimation. Not only its patrons, but its professors, were in the first class of men; and every wise and great prince has always had recourse to architecture to perpetuate his name. In ancient times it was great and meritorious to raise the temple, the portico, and other public edifice. How great the advantage and glory that accrued to the Roman name and empire from their buildings, the amphitheatres, triumphal arches, baths, aqueducts and other remains of ancient magnificence abundantly testify. The monuments and trophies that were raised at the public expence to perpetuate the memory of great achievements, at the same time that they immortalized the fame of individuals, were lasting proofs of the justice and liberality of the people; they stimulated others to engage in the service of their country, to exert themselves in honourable actions, and strongly induce us to believe many things recorded by their historians, which might otherwise have been deemed incredible.

QUANTA autorità habbia arrecato lo edificare allo imperio et nome Romano, non accrescerò io con il mio dire, più che quella che noi per i sepolchri & per le reliquie dell' antica magnificenza, sparse per tutto, veggiamo haverne data cagione che si prestì fede, a molte cose dette dalli historiografi, le quali forse altrimenti farebbono parute incredibili — et chi è stato quello infra i grandissimi &

prudentissimi principi, chi tra le prime lot cure, ò penſeri di perpetuare il nome, et la poſterità ſua, non ſi ſia ſervito della architettura?

L. B. ALBERTI il Procmio.

VITRUVIUS informs us, that it was the cuſtom of the ancient artiſts to commit their inventions and improvements to writing, and has left us a large liſt of authors whoſe works the devouring hand of time, and the fury of barbariſm have deſtroyed. With what heartfelt regret muſt every man of genius reflect on the loſs of theſe numerous treatiſes, compoſed by men whoſe ambition was to elevate the ſcience, and to inſpire the riſing artiſts with the ſame enthuſiaſm which they felt!

MAJORES cum ſapienter, tum etiam utiliter inſtituerunt per commentariorum relationes cogitata tradere poſteris.

VITR. Lib. vii. Præf.

VITRUVIUS is the only ancient author on architecture now extant, and from him much may undoubtedly be collected. He is the father of architects, and writes with the zeal of a man anxious to raiſe his profeſſion; he has enlarged on the qualifications neceſſary to form a great artiſt; has placed the art in the moſt honourable point of view; and rendered the profeſſors reſpectable; he particularly inculcates the neceſſity of philoſophy to enlarge the mind of the artiſt, to free him from arrogance, and to make him courteous, juſt and faithful; above all things he exhorts him to avoid avarice; as no work can ſucceed without fidelity and integrity; and not to be covetous, nor to have his mind intent on receiving gifts, but to ſupport with prudence and propriety, his dignity and reputation.

PHILOSOPHIA vero perficit architectum animo magno, et uti non fit arrogans ſed potius facilis, æquus et fidelis, ſine avaritia, quod eſt maximum, nullum enim opus vere ſine fide et caſtitate fieri poteſt: ne fit cupidus, neque in muneribus accipiendis habeat animum occupatum, ſed cum gravitate ſuam tueatur dignitatem bonam famam habendo.

VITR. Lib. i. Cap. 1.

SED forte nonnulli hæc levia judicantes, putant eos eſſe tantum ſapientes, qui pecunia ſunt copioſi. Itaque plerique ad id propoſitum contententes audacia adhibita cum divitiis etiam notitiam ſunt confeſcui.

VITR. Lib. vi. Præfatio.

Neque

Neque est mirandum quid ita pluribus sim ignotus. Cæteri architecti rogant et ambiunt, ut architectentur: mihi autem a præceptoribus est traditum, rogatum non rogantem oportere suscipere curam, quod ingenuus color movetur pudore, petendo rem suspiciosam, nam beneficium dantes, non accipientes, ambiuntur.

VITR. Lib. vi. Præfatio.

MAJORES primum a genete probatis opera tradebant architectis, deinde quærebant, si honeste essent educati: ingenio pudori, non audaciæ protervitatis committendum judicantes.

VITR. Lib. vi. Præfatio.

L. B. ALBERTI, who wrote expressly to rival Vitruvius, though he has failed in the attempt, has notwithstanding left many useful precepts. Faithful to the text and doctrine of Vitruvius, he has joined him with equal zeal, in defining what an architect should be: I will not, says he, rank the mechanic with the architect; but I shall call him an architect, who, from his earliest youth, by long and extensive study, has acquired abilities to design, and judgment to execute great and useful works, only to be effected by men of science.

Io non ti porrò innanzi un legnajuolo che tu lo habbi ad aguagliare ad huomini nelle altre scienze effercitatissimi. Architetto chiamerò io colui il quale saprà con certa et maravigliosa ragione et regola, sì con la mente et con lo animo dividere, sì con la opera recare a fine tutte quelle cose, &c.

ALBERTI il Proemio.

THE Grecian artists travelled into Egypt in order to enrich their minds with useful knowledge: and the Romans, in succeeding ages, sought perfection in Greece, hoping to rival in the arts, those whom they had conquered by their arms; the modern artists, treading in the same path, visit Italy to correct their taste, and to enlarge their ideas. The great remains of antiquity exhibit many glorious examples of the sublimity of the arts, and the perfection of ancient sculpture and architecture; affording us some consolation for the loss of the many invaluable treatises of the ancients, mentioned by Vitruvius and others. But as every man was not an Apollodorus, a Dinocrates, or an Hermogenes, let us not therefore blindly and servilely copy the ancient buildings, but cautiously examine them, and if possible catch the spirit of them: by constant study, deep reflection, and unwearied diligence, we shall discover the causes of their various combinations

combinations and proportions, and shall trace the springs from whence we derive satisfaction in contemplating the venerable remains of ancient grandeur; we shall then look upon those wonderful and stupendous works with equal pleasure and improvement; we shall constantly discover new beauties; we shall perceive how different are the effects produced by the sight of the objects themselves, from the ideas raised on examining them in prints, drawings and models; we shall see how closely the ancient artists attended to the character, convenience and locality of their edifices; and that the same ornaments, and the same proportions that astonish and delight in some situations, fail of effect in others.

Nec tamen in omnibus (operibus) symmetriæ ad omnes rationes et effectus possunt respondere, sed oportet architectum animadvertere, quibus proportionibus necesse sit sequi symmetriam, et quibus rationibus ad loci naturam aut magnitudinem opus debeat temperari.—Si qua alia intercurrent, ex quibus necessitas cogit discedere ab symmetria, ne impediatur usus.—Hoc autem erit, si architectus erit usu peritus, præterea ingenio mobili solertiaque non fuerit viduatus.

Vitr. Lib. v. Cap. 7.

THE great masters of the fifteenth and sixteenth centuries were indefatigable in their researches into the monuments of antiquity, uniting in their studies painting, sculpture and architecture; together with the most extensive knowledge of the various sciences depending on those arts. Their numerous works in Rome, and other parts of Italy, point out to us the happy effects of this union. Let us examine, therefore, the works of Raphael, Michael Angelo, Julio Romano, Palladio, Scamozzi, Vignola, and the other great restorers of architecture, and studiously observe, how cautiously they used the inestimable remains of antiquity. From their labours, and the study of the ancient buildings, we learn the necessity of long, extensive, and close application, and the impossibility that any man should arrive at a tolerable knowledge and perfection in architecture, without having been previously trained to the arts from his earliest infancy, and nursed, as it were, in the bosom of science.

Cum ergo tanta hæc disciplina sit condecorata et abundans eruditionibus variis ac pluribus, non puto posse julle repente se profiteri architectos, nisi qui ab ætate puerili his gradibus, disciplinarum scandendo scientia plurium literarum et artium nutriti, pervenerint ad summum templum architecturæ.

Vitr. Lib. i. Cap. 1.

THE

THE ancient artists, and the great restorers of architecture attained the summit of reputation, fame, and profit, by slow and gradual advances; but enterprising and interested mechanics, more anxious to acquire wealth, than to secure fame, have found shorter and easier roads to success, though not to science, and by following the precept of Martial,

Si duri puer ingeni videtur,
Præconem facias, vel architectum.

MART. Lib. v. Epigr. 56.

have prodigiously increased the number of architects, and surveyors. In the present times there is a fashion even in architecture; a fashion which renders learning and application needless, and teaches men boldly to attempt every thing; a fashion—that has brought forward men, whose works replete with foreign absurdities, future ages will view with wonder and astonishment. Doubtless the judicious artist will find many things in the arrangement and decorations of modern French and Italian houses worthy of his serious attention; but the absurdities daily intruded on us for French refinements, introduced without the least regard to difference of climate, and mode of living, are too gross to escape censure.

ARCHITECTURE is a coy mistress that can only be won by unwearied assiduities, and constant attention; but when the mind is wedded to it, the imagination is always filled with wonder and delight, and the possessor feels himself well rewarded for the trouble of pursuit; indeed so fascinating is the study of architecture that many men with fortune and talents have devoted their time to the attainment of a scientific knowledge of its principles, and few have the means without the inclination for building; many of the comforts of life are heightened by the conveniences of our mansions; we look with pleasure on each man's improvements, and feel real satisfaction at the sight of every well-contrived and ingenious design, where beauty, elegance and convenience unite.

IN building it is of great consequence not to begin hastily, for the defects of a work are often seen and felt when the beauties are unnoticed and forgotten. The greatest exertion of judgment, experience and attention is requisite in composing designs; that we may not be led away with a vain desire of introducing novelty and paltry conceits at the expence of propriety and convenience. Variety in the comparisons, easy communications, and well-placed stair-cases, each part entire in itself, and all tending as rays to a center, are necessary to produce a convenient, elegant and harmonious whole, that may engage the attention, and secure the praise of the judicious; while hasty and imperfect productions not only occasion continual alterations,

Diruit, ædificat, mutat quadrata rotundis.

HOR. Epistolæ, Lib. i. E. 1.

but entail lasting disgrace on their authors.

PERSONS of no skill will often point out an excellence or defect in the form and destination of a building, and in the arrangement of its parts, and may make observations worthy of attention; for the eye readily discovers whatever is convenient, elegant and graceful. Let him therefore who intends to build take the opinion of his friends, as well as of professional men; he may then reasonably hope, to have his doubts and difficulties removed, and to possess all the information that nature, genius, experience and judgment can suggest.

HAVING determined to build we must first attend to the situation, next to the design of the edifice, and to the nature and quality of the materials, lastly, to a minute and particular description of the various works, with a correct investigation of the expence.

THE situation must be carefully attended to; good water and a dry fertile soil are indispensable requisites, which must not be overlooked or sacrificed to beautiful scenery, or any other consideration whatever, as nothing can compensate for the want of these advantages.

THE drawings being completed, a plain model of the whole building should be made of a sufficient magnitude to shew the several parts of each floor, free from all colouring, which only deceives the eye, and diverts the attention from scrutinizing the component parts: the situation, forms and connections of the several apartments may then be distinctly viewed; and that a correct judgment may be formed of their proportions, examine rooms of similar dimensions, particularly noticing the situation of the doors, windows and chimneys.

HAVING

HAVING made the designs as perfect as possible, and in every respect fully satisfactory, yet we ought not hastily to pull down the old mansion; or lay the foundations of the new one; but take Pliny's advice on another occasion, and lay the whole entirely aside, until it ceases to be familiar to the mind.

PQTERIS et quas dixeris post oblivionem retrahere, multa retinere, plura transire,
alia interfcribere, alia rescribere.

PLIN. Lib. vii. E. 9.

IF on re-examination, the whole still appears clear and satisfactory; full and particular descriptions of all the different works should be made with the utmost precision and accuracy, and the earth should be bored in various places, and wells sunk to ascertain the quality of the water, the nature of the soil, and the precautions necessary to be taken in the foundations.

ESTIMATES are next to be considered, which if the works are entirely new, may be made with the utmost accuracy and certainty, whatever builders may urge to the contrary; when they are not so, it arises from the same person being the architect, the builder, and, as is sometimes the case, the contractor also; from ignorance, or the cruel maxim of holding out specious inducements to begin building; well knowing that every nerve will be strained to avoid the disgrace and inconvenience of leaving the work unfinished.

THE business of the architect is to make the designs and estimates, to direct the works and to measure and value the different parts; he is the intermediate agent between the employer, whose honour and interest he is to study, and the mechanic, whose rights he is to defend. His situation implies great trust; he is responsible for the mistakes, negligences, and ignorances of those he employs; and above all, he is to take care that the workmen's bills do not exceed his own estimates. If these are the duties of an architect, with what propriety can his situation and that of the builder, or the contractor be united?

VITRUVIUS is particularly copious on this head, and speaks the language of a man preferring honour and probity, to interest and gain; his words should be treasured up in the mind, and carefully adhered to by every man anxious to support the respect due to his profession.

NOBILI

Nobili Græcorum .et ampla civitate Epheſi lex vetuſta dicitur a majoribus dura conditione, ſed jure eſſe non iniquo conſtituta; nam architectus cum publicum opus curandum recipit, pollicetur quanto ſumptu id futurum, tradita æſtimatione, magiſtratu bona ejus obligantur, donec opus ſit perfectum. Eo autem abſoluto, cum ad dictum impenſa reſpondet, decretis et honoribus ornatur: item ſi non amplius quam quarta in opere conſumitur, ad æſtimationem eſt adjicienda, et de publico præſtatur, neque ulla pœna tenetur: cum vero amplius quam quarta in opere conſumitur, ex ejus bonis ad perficiendum pecunia exigitur. Utinam Dii immortales feciſſent, quod ea lex etiam populo Romano, non modo publicis, ſed etiam privatis ædificiis eſſet conſtituta! namque non ſine pœna graſſarentur imperiti, ſed qui ſumma doctrinarum ſubtilitate eſſent prudentes, ſine dubitatione profiterentur architecturam, neque patres familiarum inducerentur ad infinitas ſumptuum profuſiones, et ut ex bonis ejicerentur: ipſique architecti, pœnæ timore coacti diligentius modum impenſarum ratiocinantes explicarent, uti patres familiarum ad id, quod præparaviſſent, ſeu paulo amplius adjicientes, ædificia expedirent. Nam qui quadringenta ad opus poſſunt parare, ſi adjiciant centum habendo ſpem perfectionis, deſectionibus tenentur: qui autem adjectione dimidia, aut ampliore ſumptu onerantur, amiſſa ſpe, et impenſa abjecta, fractis rebus et animis, deſiſtere coguntur.

Vitr. Lib. x. Præſatio.

ORNAMENTS are to be cauſiouſly introduced; thoſe ought only to be uſed that are ſimple, applicable and characteriſtic of their ſituations: they muſt be deſigned with regularity and be perfectly diſtinct in their outlines; the Doric members muſt not be mixed with the Ionic, nor the Ionic with the Corinthian, but ſuch ornaments only ſhould be uſed, as tend to ſhew the deſtination of the edifice, as aſſiſt in determining its character, and for the choice of which the architect can aſſign ſatiſſactory reaſons.

MULTA ornamenta ſæpe in operibus architecti deſignant de quibus argumentis rationem, cur fecerint, quaerentibus reddere debent.

Vitr. Lib. i. Cap. 1.

THE

THE ancients with great propriety decorated their temples and altars with the skulls of victims, rams heads and other ornaments peculiar to their religious ceremonies; but when the same ornaments are introduced in the decoration of English houses, they become puerile and disgusting.

AFTER the authors and works already mentioned it would be as useless as presumptuous to enter into any detail relating to the elements and orders of architecture; the lovers of the arts will consult with pleasure and profit the parallel of the ancient architecture with the modern, written in French by Roland Freart and translated by Evelyn, a work of great learning and merit.

THE ingenuity of mankind has hitherto produced only three distinct orders of architecture, and perhaps never will invent more, unless such attempts as are shewn in "A Proposition for a New Order of Architecture" can be considered as increasing the number; yet the Gothic architecture being entirely distinct in all its parts from the Grecian orders gives us some reason to hope.

BY Gothic architecture I do not mean those barbarous jumbles of undefined forms in modern imitations of Gothic architecture; but the light and elegant examples in many of our cathedrals, churches, and other public buildings, which are so well calculated to excite solemn, serious and contemplative ideas, that it is almost impossible to enter such edifices without feeling the deepest awe and reverence. King's College Chapel at Cambridge, is a glorious example of the wonderful perfection of Gothic architecture; there is a boldness and mathematical knowledge peculiar to this edifice, which claims our earnest attention and admiration, which excites us to the pursuit of geometrical knowledge, and reminds us of the high opinion the ancients had of geometry.

ARISTIPPUS philosophus Socraticus, naufragio cum eiectus ad Rhodiensium litus
animadvertisset geometrica schemata descripta, exclamavisse ad comites, ita dicitur,
bene speremus, hominum enim vestigia video.

VITE. Lib. vi. Prefatio.

IN this country are the most and best examples of Gothic architecture, in its various stages of rise, progress and decline; it is therefore to be hoped some ingenious artist will find a patron of sufficient taste and fortune to employ his talents and preserve from destruction, by accurate drawings and models, the mouldering remains of Gothic genius and grandeur.

I HAVE freely borrowed from the writings of Vitruvius, L. B. Alberti, Pliny the Consul and others, therein following the example of the former :

Ego vero (Cæsar) neque alienis indicibus mutatis, interposito nomine meo id profero corpus, neque ullius cogitata vituperans, institui ex eo me approbare : sed omnibus scriptoribus infinitas ago gratias, quod egregiis ingeniorum solertiis ex ævo collocatis, abundantes aliis alio genere copias præparaverunt, unde nos uti fontibus haurientes aquam, et ad propria propofita traducentes, facundiores et expeditiores habemus ad scribendum facultates, talibusque confidentes auctoribus, audemus institutiones novas comparare.

VITR. Lib. vii. Præfatio.

THE text of Vitruvius shews his modesty and candor, and at the same time furnishes a bright example of imitation for modern artists, but this like many of his precepts has been entirely neglected, as a late publication too plainly evinces.

Vide WALPOLE'S ANECDOTES, Vol. iv. P. 243.

IDEAL designs have been treated, by an ingenious author, with great contempt: certainly those that have been executed are more to be relied on, as they must have been better considered and digested, for without practical knowledge theory is of little worth; the artist conversant in the practice of building, must have often met with difficulties after he had made drawings of every part, and attentively considered the whole design.

It is impossible to compose one design adapted to every situation, an eminence and a valley require a different stile of architecture; an edifice in an open country should consist of large and simple parts, while the peaceful valley, and silent stream admit of more delicacy and ornament. The difference in manner of living, and the different ideas of convenience, comfort
and

and elegance, render the attempt at forming one plan for every situation still more impracticable.

In composing the following designs I have been more anxious to produce utility in the plans than to display expensive architecture in the elevations; the leading objects were to unite convenience and comfort in the interior distributions, and simplicity and uniformity in the exterior; to collect together some designs of houses and other buildings already executed, in which attention has been paid to the locality, to the different ideas of comfort and convenience, and to the style of living of the several possessors. If the public should judge as favourably of them as the individuals for whom they have been executed, I shall flatter myself that my time has not been misapplied, nor my endeavours useless.

J O H N S O A N E.

Welbeck-Street, Cavendish-Square,
September 10, 1788.

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Museum designed for the Dilettanti Society, Hereford-Street, London.

· S H O T T I S H A M ·
· THE · SEAT · OF · ROBERT · FELLOWES · ESQ ·
· N E A R · N O R W I C H ·

THIS house forms half the letter H. and is fronted with white bricks of the best quality; the steps, window dressings, cornices, &c. are chiefly of Portland stone, and the capitals to the pilasters are of Coad's manufactory. The principal floor is raised about two feet and an half.

· P L A T E · I ·
· THE · PLAN · OF · THE · PRINCIPAL · STORY · AS · EXECVTE · AND · THE
· ENTRANCE · FRONT · AS · INTENDED ·

By four steps you ascend the vestibule, on the right of which is the eating-room, and on the left the withdrawing-room; a small cabinet communicates with the withdrawing-room and library; beyond the library is a justice-room, &c.; the best stair-case is placed in the center of the house, and lighted with a large Venetian window; the common stair-case adjoins the offices.

- a. Leads to the waiting-room.
 - b. Cabinet.
 - c. Lobby to water-closet, over which is another, with a communication from the great stair-case.
 - d. Passage, &c.
-

· P L A T E · II ·
· THE · ENTRANCE · FRONT · AS · EXECVTE ·

· P L A T E · III ·
· THE · PLAN · OF · THE · PRINCIPAL · STORY · AND · ELEVATION · OF · THE ·
· ENTRANCE · FRONT · AS · ORIGINALLY · PROPOSED ·

THE plan of the mansion-house, in this design also, forms half the letter H.

- a. Great stair-case.
- b. Common stair-case.
- c. c. Store-closets.
- d. Meal-room.
- e. e. Arcade and passage from the house to the offices and kitchen-court.
- f. Communication from the offices to the eating-room.
- g. Salting-bins, one placed above the other.

All the other rooms and communications are explained in the plate.

SHOTTISHAM, NORFOLK.

Plate I



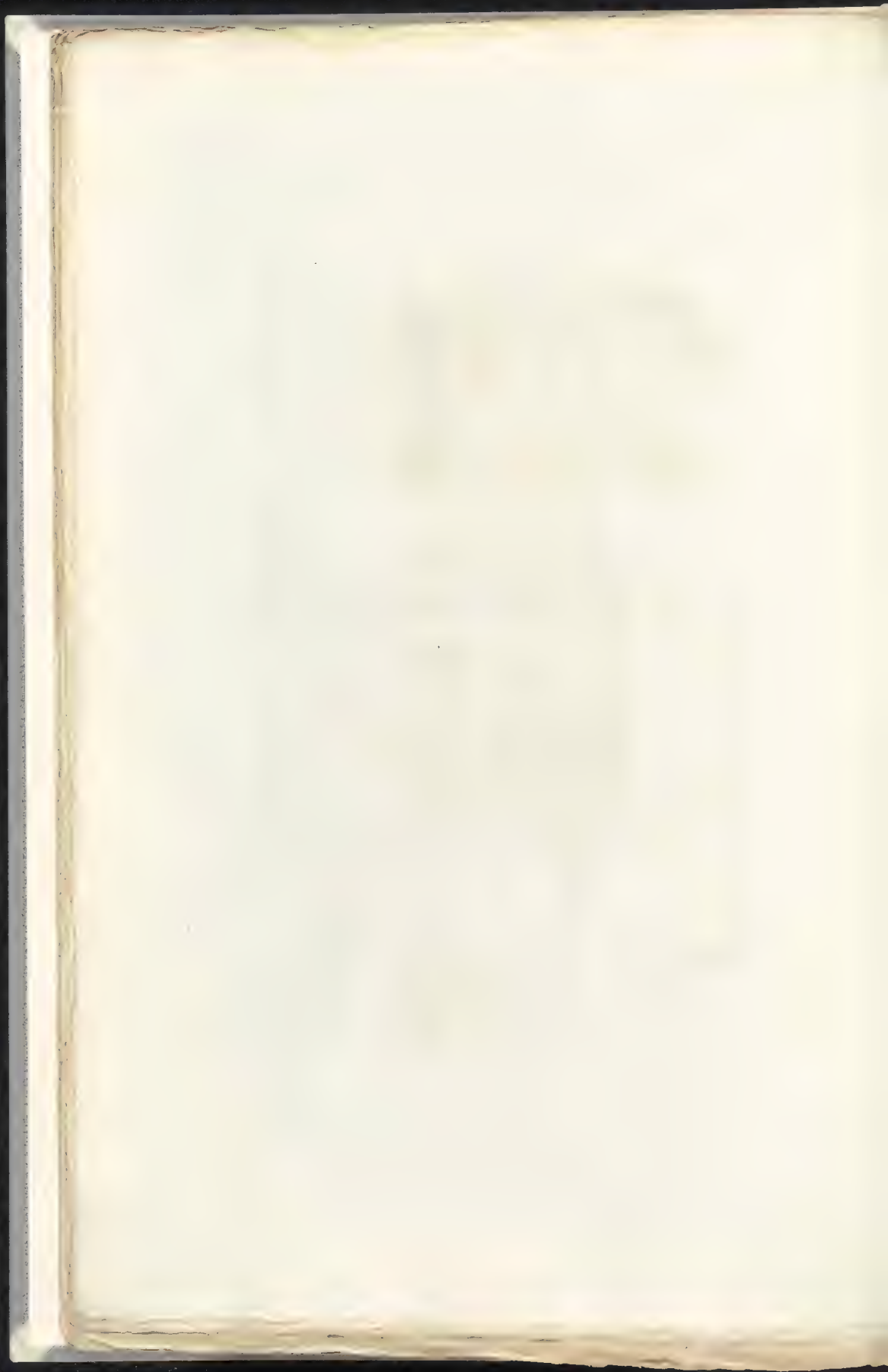
Entrance front, as intended



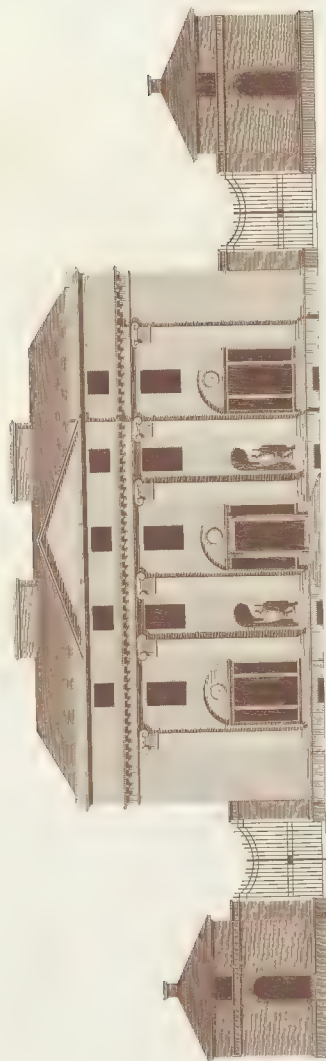
Plan of the Principal story

10 20 30 40

Published Jan. 2, 1878, by J. & J. Taylor, No. 5, Pall Mall, London.



SHOTTISHAM.



Colonnade front

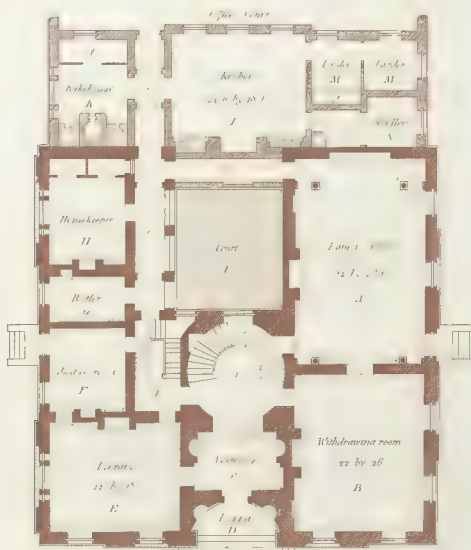
— — — — —

Height 40 ft. 6 in. Depth 14 ft. 6 in. Width 14 ft. 6 in.

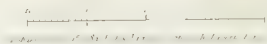
SHOTTISHAM.



Front as originally proposed



Plan of the house as proposed





· M A L V E R N · H A L L ·

· THE · SEAT · OF · HENRY · GRESWOLD · LEWIS · ESQ ·
· NEAR · SOLYHVLL · WARWICKSHIRE ·

THE situation of this house is in the middle of a park, commanding many very pleasant prospects; it is built with bricks, and intended to be stuccoed; the plinths, cornices, steps and portico are all of stone.

The dark tints shew the old building.

The light tints shew the improvements.

· P L A T E · IV ·

· THE · PLAN · OF · THE · PRINCIPAL · STORY · WITH · THE · ALTERATIONS ·
· AND · IMPROVEMENTS ·

A CIRCULAR portico of the Ionic order leads to the vestibule, from whence a double stair-case is seen through three arches; on one side of the hall are two drawing-rooms, a chamber, dressing-room and stair-case; and on the other are two eating-rooms, and also a chamber, dressing-room and stair-case; from this stair-case the dinner is served into either of the eating-rooms, and it also makes the communication from the offices, to the chamber and dressing-room, as does the stair-case in the other wing, to its corresponding chamber and dressing-room.

a. Dressing-room.

b. Water-closet.

c. Dressing-room.

As the dimensions of the first drawing-room F. were thought sufficient, the great room E. intended for a drawing-room, is finished as a green-house.

· P L A T E · V ·

· THE · PLAN · OF · THE · BASEMENT · STORY ·

A. A. Hot and cold baths and dressing-rooms.

B. Store-room for soap, candles, &c.

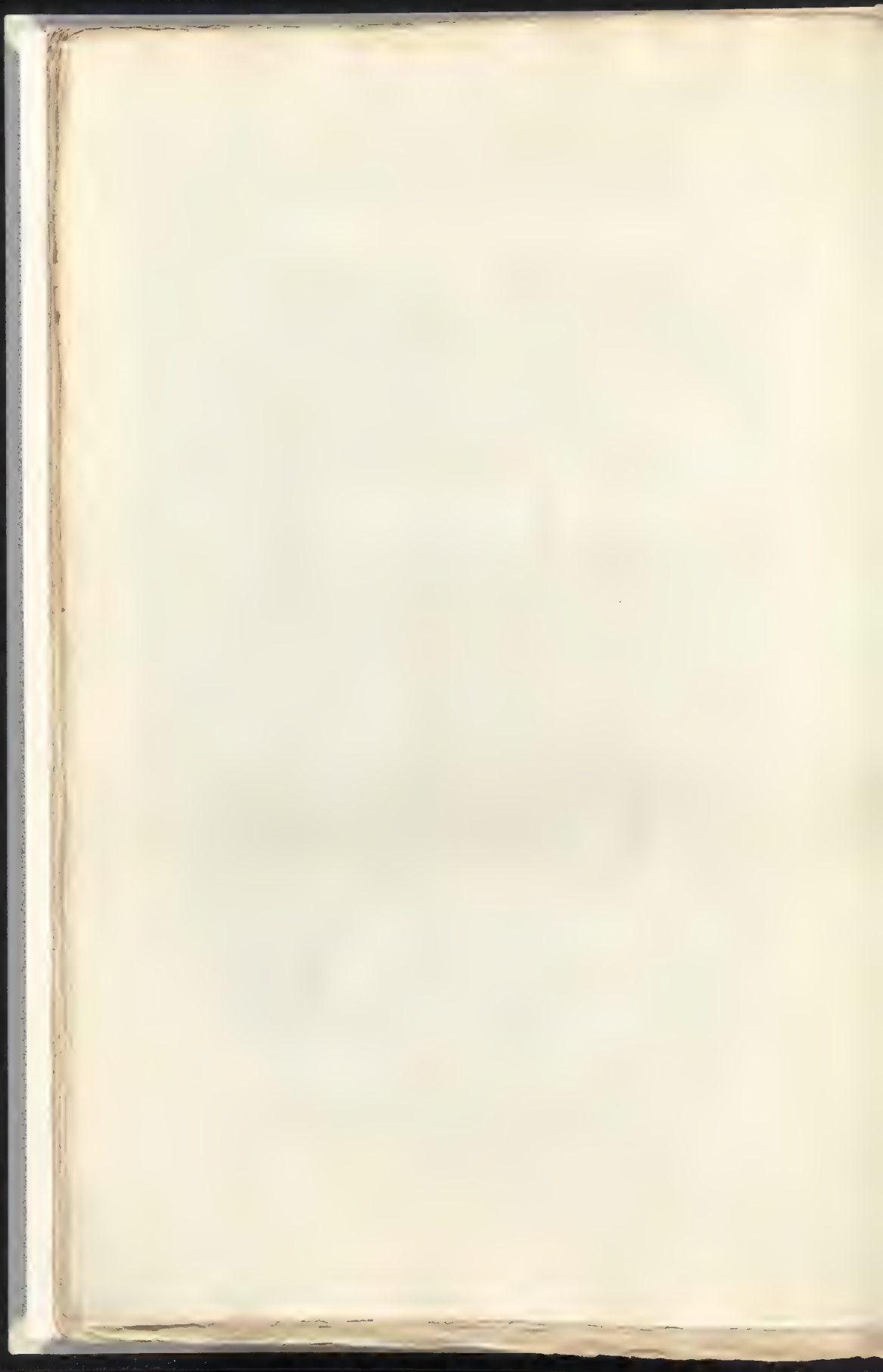
C. C. Plate-closet and working-room.

D. Butler's room, with a communication with the room C. by the side of the chimney.

a. Is for the servants to dress in.

· P L A T E · VI ·

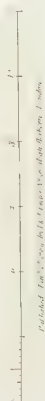
THE · PERSPECTIVE · VIEW · OF · THE · ALTERATIONS · AND ·
· IMPROVEMENTS ·

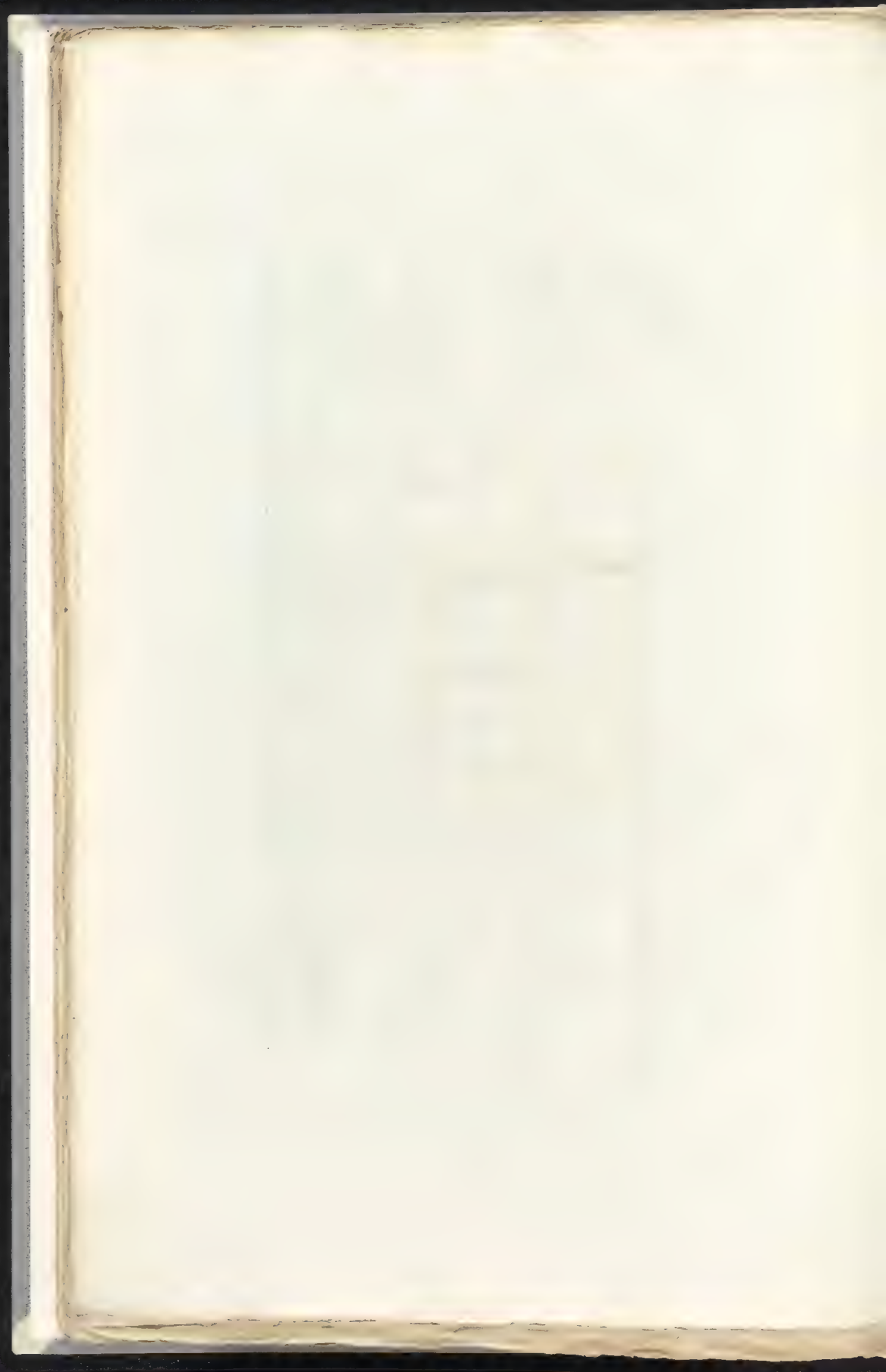


MILNERS LAB., WARYCKSHIRE

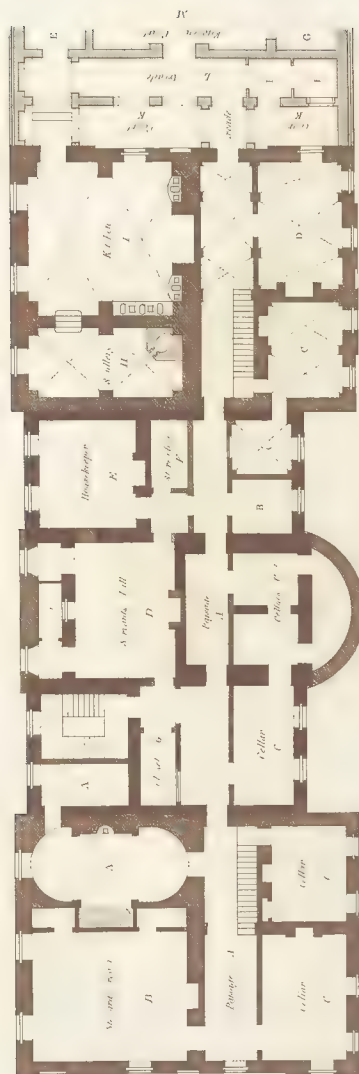


Plan of the Principal floor





MAIVERN HALL.



Plan of the basement, &c.

Scale of Feet 0 10 20 30
 Published under the authority of the Ordnance Survey, by the General Printers, London.

VALVERN HALL



View of the entrance, front

Designed by T. H. A. & J. H. A. 1840

• L E T T O N • H A L L •
• THE • SEAT • OF • B • G • D I L L I N G H A M • E S Q • N E A R •
• S H I P D A M • I N • N O R F O L K •

THE principal story of this house is elevated about four feet; the fronts are of white bricks, and the steps, columns, cornices, and other decorations are of Portland stone.

• P L A T E • V I I •
• THE • PLAN • OF • THE • P R I N C I P A L • S T O R Y • A N D • THE • E L E V A T I O N • OF •
• THE • E N T R A N C E • F R O N T •

A FLIGHT of stone steps leads to the vestibule, on the right of which is a library, opening into the with-drawing-room, to which the eating-room adjoins; the breakfast-room is in the entrance front on the left side of the hall, and all the rooms have separate communications; the best stair-case is placed in the center of the house, and is of Portland stone; and likewise the common stair-case.

a. Closet, arched and secured from fire for papers, records, &c.

b. A small room for the butler's use: the offices being on the basement story, this room was fitted up with presses, sink, &c.

• P L A T E • V I I I •
• THE • PLAN • OF • THE • B A S E M E N T • S T O R Y • A N D • THE • E N T R A N C E •
• F R O N T • A S • I N T E N D E D •

It was proposed to arch the whole of this story, but the idea was changed after the foundations were laid, and the wine cellar only is arched.

a. b. c. d. Cellars.

e. Lobby leading to kitchen, housekeeper's room, &c.

f. Passage to servants hall.

g. Common stair-case.

h. Room for cleaning shoes and knives, and for the servants to dress in.

The other rooms are particularised in the plan.

• P L A T E • I X •
• THE • PLAN • OF • THE • C H A M B E R • A N D • A T T I C • S T O R I E S •
THE chamber story contains the lady's dressing-room and four chambers, with dressing-room, closets, &c. BETWEEN the principal floor and the chamber story is a mezzanine (under i. g.) containing a water-closet, housemaid's closet, a leaded sink and the water laid on.

THE attic story contains the nursery, four chambers, two dressing-rooms, &c.

a. Common powdering-room.

b. c. c. Closets.

d. Sky-light over best stair-case.

• P L A T E • X •
• THE • PLAN • OF • THE • P R I N C I P A L • S T O R Y • A N D • E L E V A T I O N • OF • THE •
• E N T R A N C E • F R O N T • A S • P R O P O S E D •

• P L A T E • X I •
• THE • PLAN • A N D • E L E V A T I O N S • OF • THE • S T A B L E • B U I L D I N G S • A S •
• P R O P O S E D •

THE stables and coach-houses are built on a plan forming three sides of a quadrangle, one side making part of the wall of the kitchen garden, and the dung is placed in a small inclosed court, immediately communicating with the garden.

a. Harness, saddle-rooms, &c.

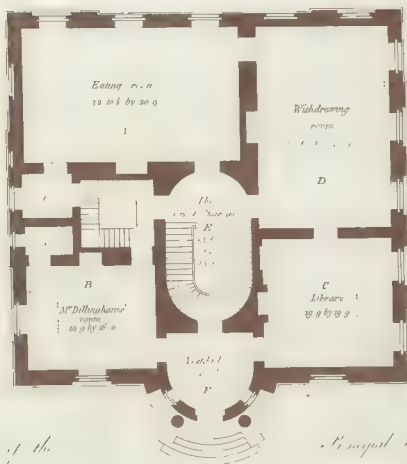
b. Coach-houses.

LETTON HALL, NORFOLK.

Plate 7



Entrance front



Plan of the

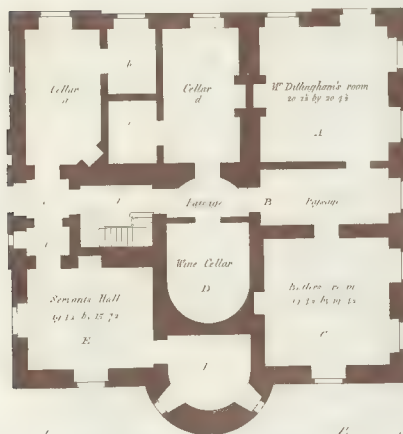
Principal Room

Published Jan^y 1st 1785 by T. & J. Tuckey No^o 21 High Holborn, London

LETTON HALL.



Entrance front, as intended



Plan of the

Entrance front, as intended



Scale of feet 0 1 2 3



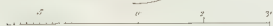
LETTON HALL

Plate 9



Plan of the 1st Story

Plan of the Chamber Story



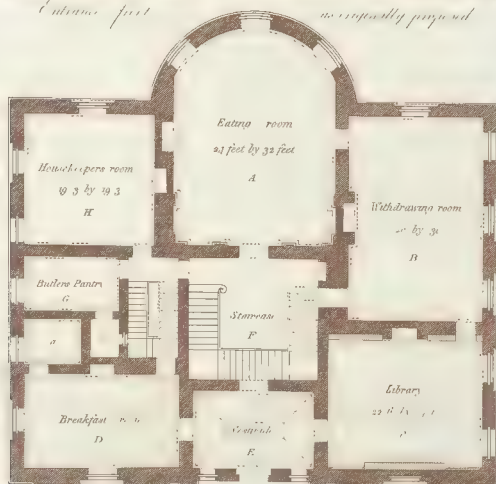
Proportion of the Plan to the Actual Building

LETTON HALL.



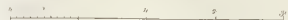
Entance front

as originally proposed

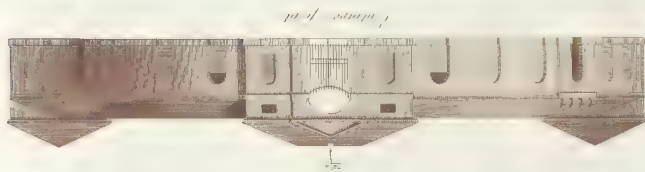


Plan of the present floor

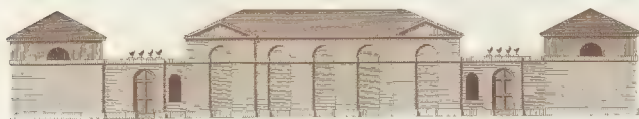
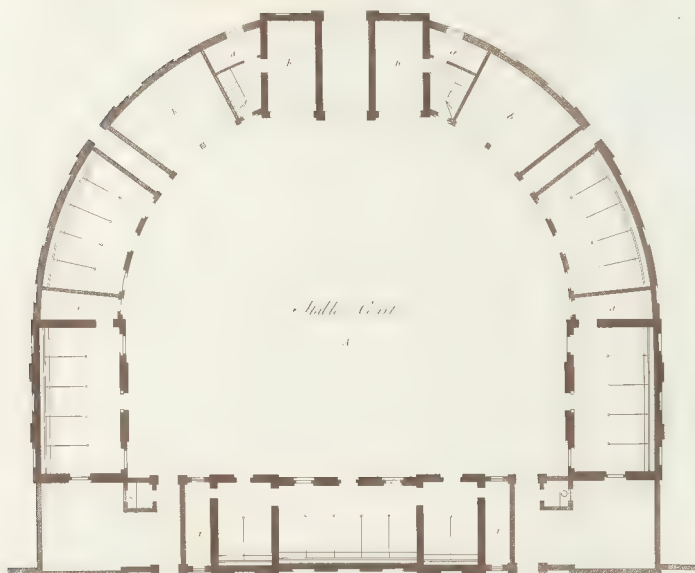
according to the first design



Published Jan^y 1848 by T. and T. Fryer, 37, St. High Holborn, London



Stables at LETTON HALL.



· C H I L L I N G T O N ·
· THE · SEAT · OF · THOMAS · GIFFARD · ESQ · NEAR ·
· WOLVERHAMPTON · IN · STAFFORDSHIRE ·

The dark tints shew the old parts.
The light tints shew the improvements.
This house is built with bricks, and intended to be stuccoed; the plinths, window-dressings, cornices, balustrades, and the whole of the portico are of stone; the principal floor is elevated about two feet, and all the basement story is arched.

· P L A T E · XII ·
· THE · PLAN · OF · THE · PRINCIPAL · FLOOR · WITH · THE · ALTERATIONS ·
· AND · ADDITIONS ·

A portico of the Ionic order leads to the vestibule, which is decorated with columns and a vaulted ceiling; the vestibule communicates with the saloon; on the right-hand of the entrance is the eating-room, and beyond it is the library; on the left of the entrance is the withdrawing-room, which communicates with the breakfast-room; the great stair-case is next the billiard-room, and beyond it is a chamber, dressing-room and common stair-case; and all the rooms have separate communications. An arcade leads to the servants hall. The kitchen and offices are also connected with the house by an arcade, and the housekeeper's apartment and butler's room are contiguous.

- a. Saloon, originally intended for the chapel, and to have been extended as far as the dotted lines.
- b. c. Chamber and dressing-room.
- d. Servants dressing-room.

All the other rooms, &c. are explained in the plan.

· P L A T E · XIII ·
· THE · PLAN · OF · THE · CHAMBER · STORY ·

THIS story contains nine bed-chambers, c, d, f, k, o, q, y, v, t, and six dressing-rooms, a, e, i, p, x, u.

b. Common stair-case.

g. Great stair-case.

h. Corridor. m. Continuation of corridor. 1. l. Sky-lights. 1. Sky-light in saloon; the side windows are intended to remove the objections made to the use of sky-lights in rooms.

r. Stair-case to the new attics.

s. Water-closet.

w. Passage.

There is a mezzanine between the housekeeper's apartments on the ground-floor and the rooms t, u, s. containing a chamber, dressing-room and water-closet.

· P L A T E · XIV ·
· THE · PERSPECTIVE · VIEW · OF · THE · ENTRANCE · FRONT · AS ·
· EXECUTED ·

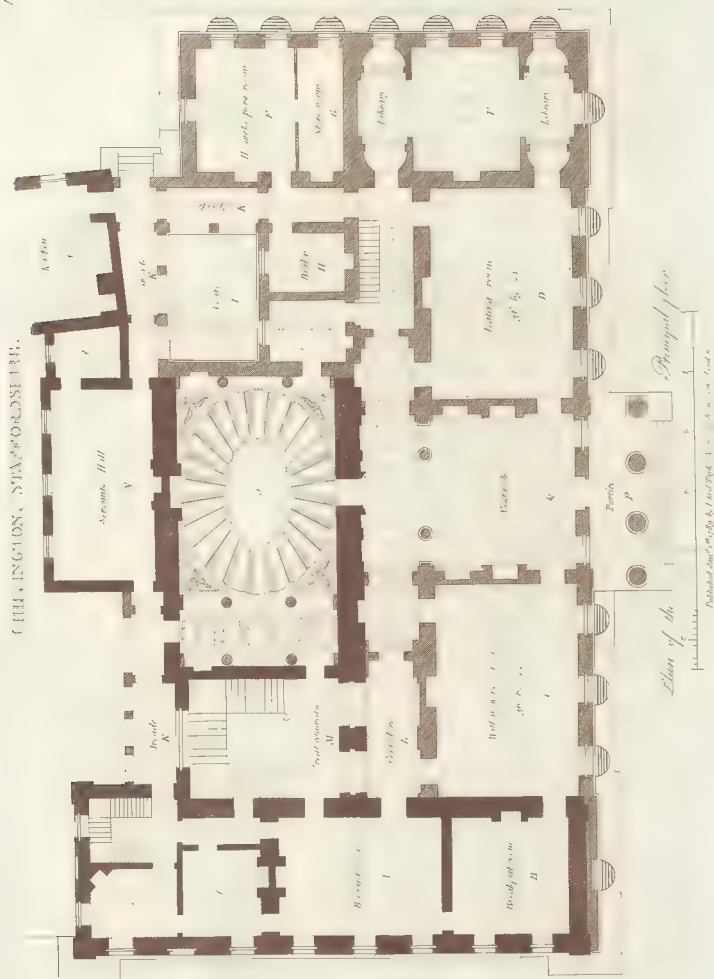
· P L A T E · XV ·
· THE · ENTRANCE · FRONT · AS · PROPOSED ·

· P L A T E · XVI ·
· THE · SECTION · OF · THE · GREAT · ROOM · OR · SALOON · AS · PROPOSED ·

THE plan of the principal floor shews the variations.

· P L A T E · XVII ·
· THE · PLAN · AND · ELEVATION · OF · THE · INTENDED · BRIDGE ·

CHILLINGTON is greatly indebted to the late Mr. Brown for one of the finest pieces of water in England; it was the intention of the present possessor to have had another bridge built over it, according to this design.



CHILLINGTON.



Plan of the
 Chamber Story
 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
 Reduced to 1/4" = 1 ft.

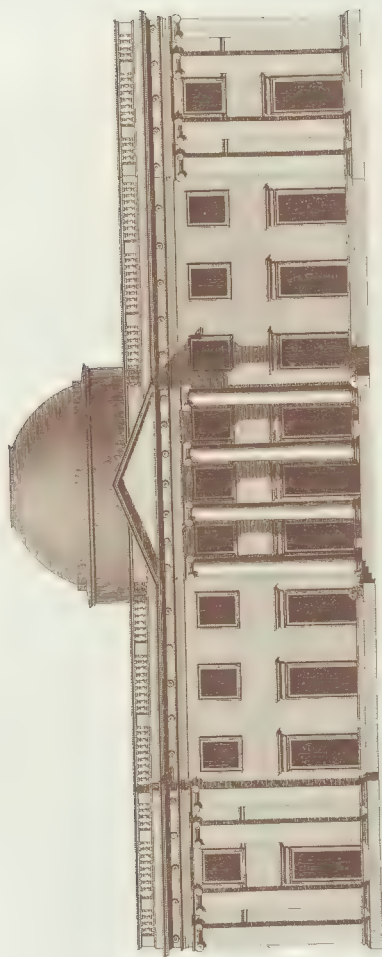
CLINTONTON.



View of the Entrance front as executed

Architect, J. H. Smith, Jr., 1854. 1/2 inch scale.

CHILLINGTON.



1891

[illegible]



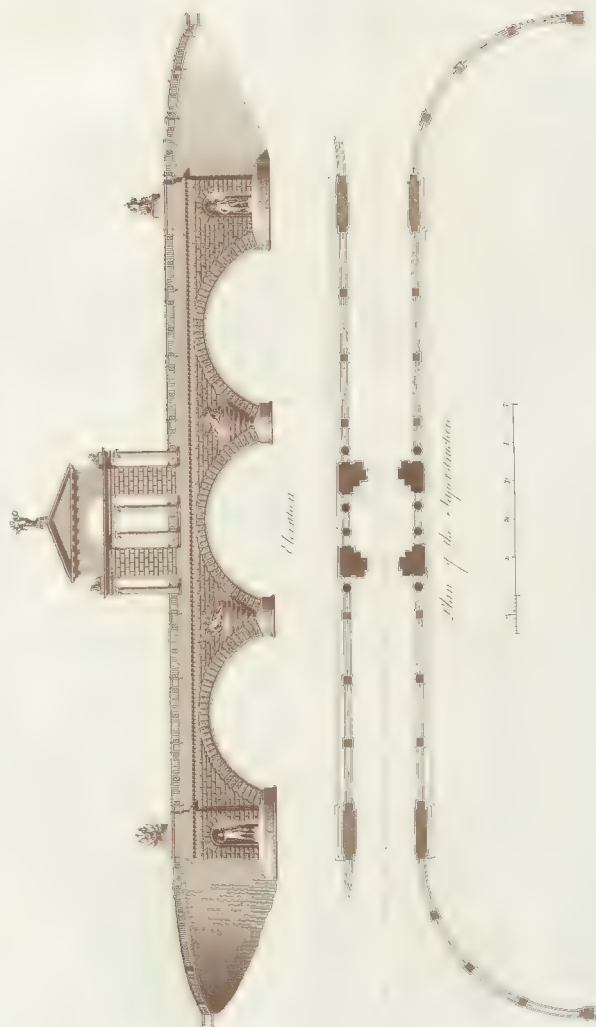
CATHEDRAL.



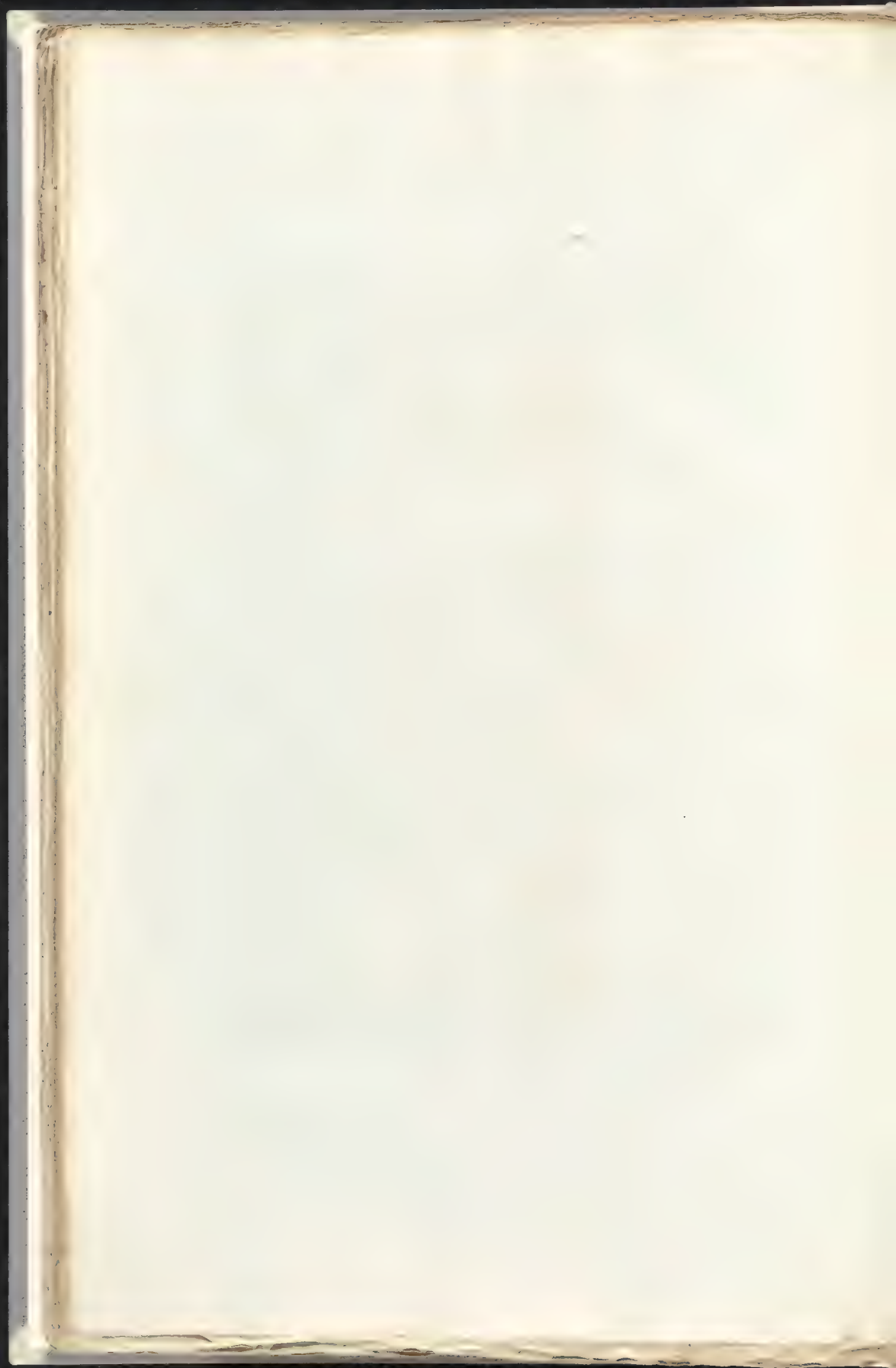
A View of the West End

Engraved by J. G. Thompson. By J. G. Thompson. By J. G. Thompson.

THE INTENDED BRIDGE AT CHILINGTON.



The intended bridge at Chilmington. The plan is 1/2 inch to a foot.



• T E N D R I N G • H A L L •

• THE • SEAT • OF • SIR • JOSHUA • ROWLEY • BART • NEAR •
• STOKE • IN • SUFFOLK •

This house is pleasantly situated in a park, commanding a variety of pleasing objects; the fronts are of white bricks, the steps, plinths, fascias, and the whole of the portico, are of Portland stone.

• P L A T E • XVIII •

• THE • PLAN • OF • THE • PRINCIPAL • STORY • AND • THE • ENTRANCE •
FRONT •

A portico of the Doric order conducts to the hall, which is finished with a vaulted ceiling; opposite the entrance is the door into the great stair-case; and in the same line the approach to the withdrawing-room.— The eating-room is on the left side of the hall, and the billiard-room is between the eating-room and the withdrawing-room; on the right of the hall is a chamber and two dressing-rooms, and beyond them is the library; the great stair-case is in the center of the house, and with the common stair-case makes the communication with every room separate and distinct.

- a. Vestibule, seventeen feet six inches by thirteen feet nine inches.
- b. Common stair-case.
- c. d. Dressing-rooms.

• P L A T E • XIX •

• THE • PLAN • OF • THE • BASEMENT • STORY • AND • THE • SECTION • FROM •
• NORTH • TO • SOUTH •

THE whole of the basement story is vaulted.

- a. Servants dressing-room.
- b. Room to clean shoes and knives.
- c. Butler's working-room.
- d. Plate closet.
- e. Common stair-case.
- f. Lobby.
- g. Scullery.

• P L A T E • XX •

• THE • PLAN • OF • THE • CHAMBER • FLOOR • AND • THE • SECTION • FROM •
• EAST • TO • WEST •

- a. a. a. The young ladies apartments.
 - b. b. Closets.
 - c. Water-closet.
- BETWEEN these rooms and the principal floor is a mezzanine, containing two chambers, two dressing-rooms, water-closet, and other conveniences.
- d. Lady's chamber.
 - e. Powdering-closet.

• P L A T E • XXI •

• THE • PLAN • OF • THE • STABLE • BUILDINGS • AND • ELEVATION • OF • THE •
• ENTRANCE • FRONT •

- a. Stable for sick and lame horses.
- b. Stair-case to hay-lofts and grooms rooms.
- c. Harness-room.
- d. Old tower; a room in it for preparing warm mashes, &c.
- e. Stair-case, &c.
- f. Stable for strangers coming to the house on business.
- h. h. Double coach-houses.
- i. Entrance.

• P L A T E • XXII •

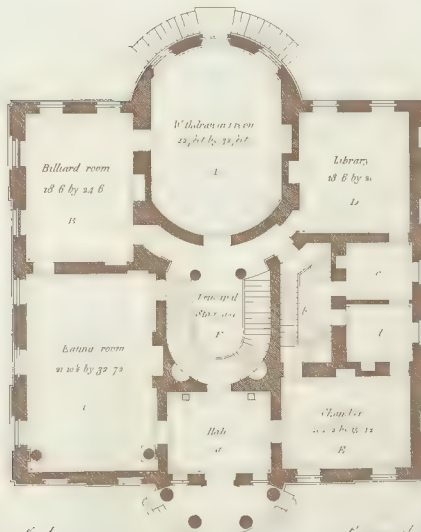
• THE • PLAN • AND • ELEVATION • OF • THE • LODGES •



TENDRING HALL, SUFFOLK.



Entrance front

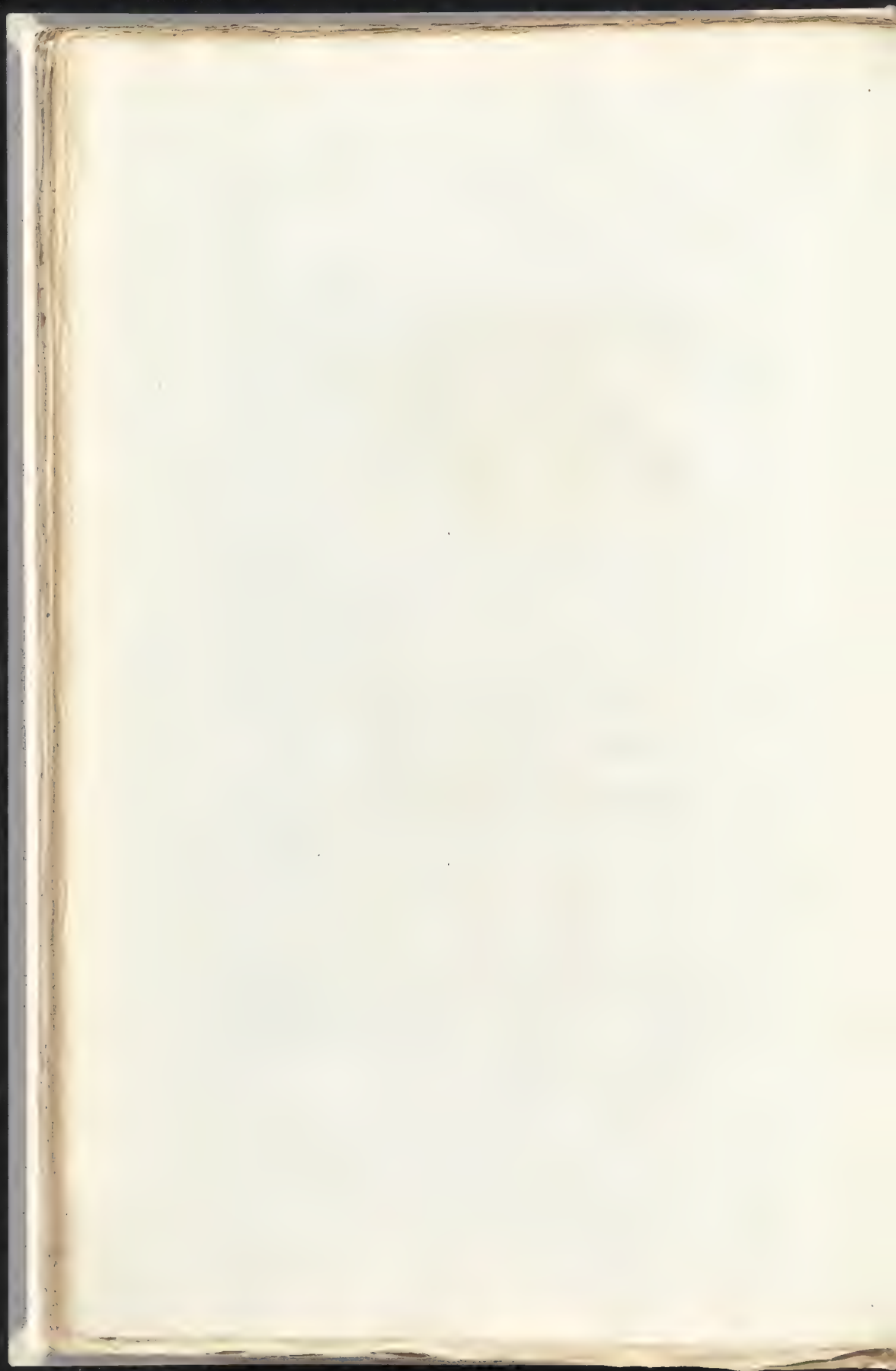


Plan of the

Principal Storey

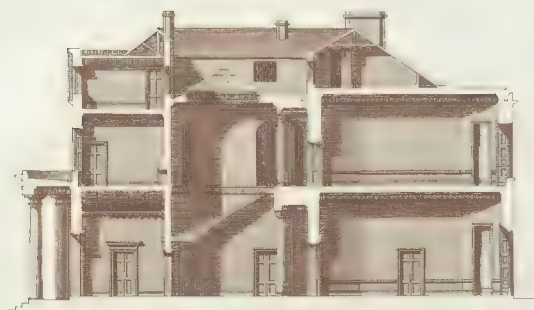


1 inch = 10 feet



TENDRING HALL

Plate 10



Section from North to South

Plan of the Basement Story



Johnstone & Co. Architects, 11, Abchurch Lane, London, E.C. 4

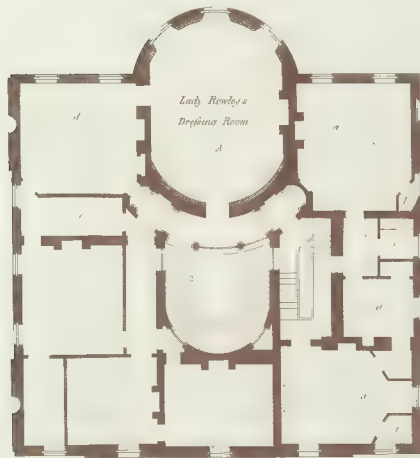


TENDRING HALL.

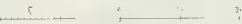


Section from East to West.

Plan of the Chamber floor



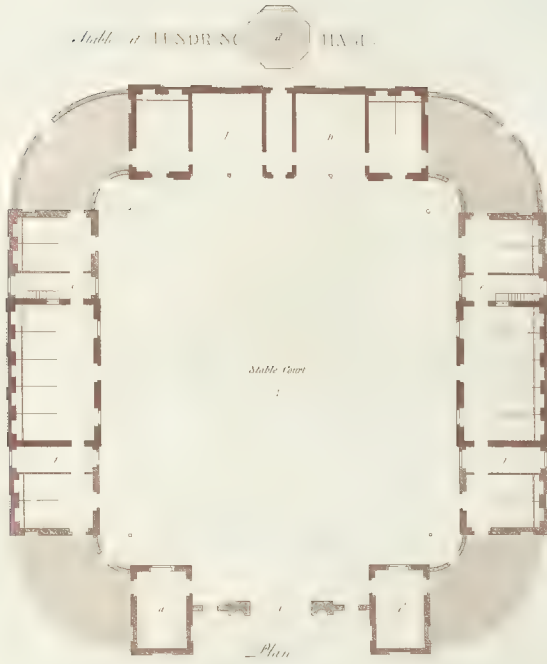
W. 25'



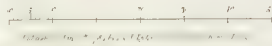
Published Jan^r 1840, by J. Taylor 37 St. High Holborn London.



Subb. at TENDR NO. 11111

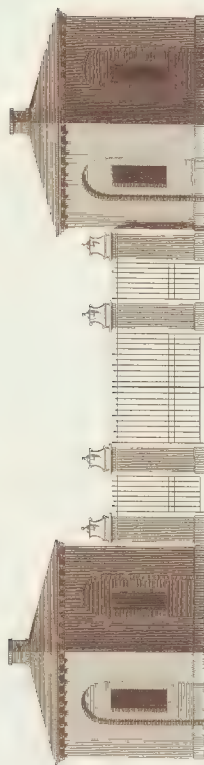


Elevation of the Columns front





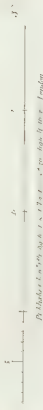
TENDING HALL.



Location next the Road



Plan of the Lodges





· L A N G L E Y · P A R K ·

· THE · SEAT · OF · SIR · THOMAS · BEAVCHAMP · PROCTOR ·
· BAR^T · NEAR · NORWICH ·

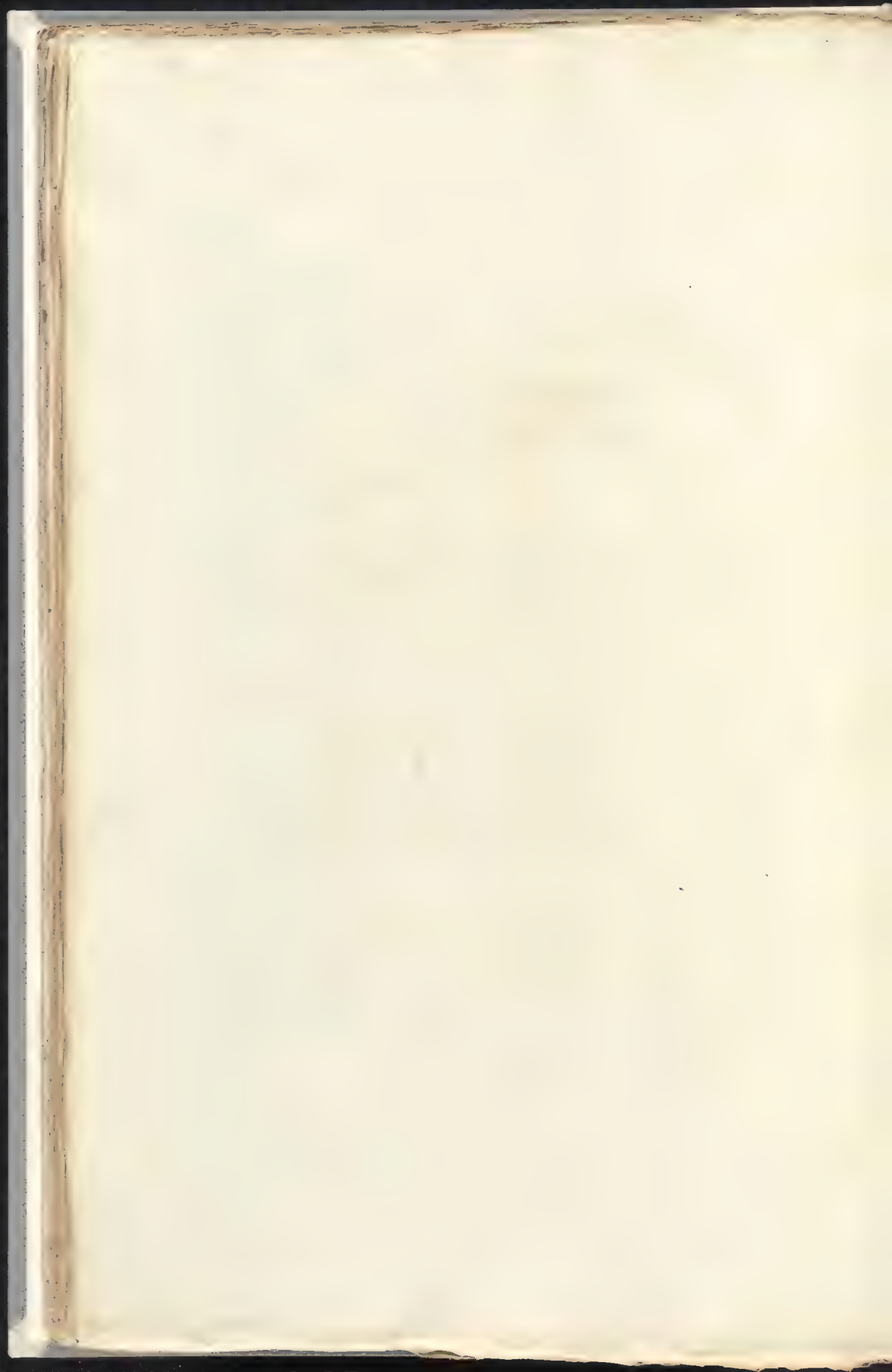
THESE lodges form the entrance into the park, and are built with white bricks; the pedestals for the iron-gates, the columns, the entablature, and all the other ornaments, are of Portland stone.

· P L A T E · XXIII ·

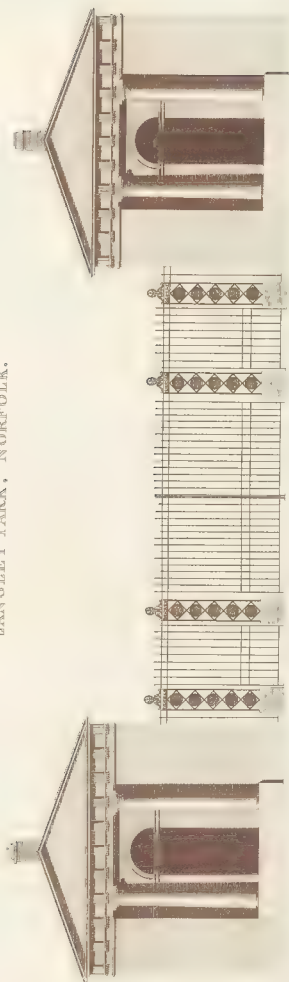
· THE · PLAN · AND · ELEVATION · OF · THE · LODGES ·

· P L A T E · XXIV ·

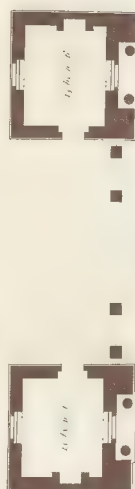
· THE · ELEVATION · OF · A · DESIGN · MADE · BEFORE · THE · SITUATION ·
· WAS · DETERMINED ·



LANGLEY PARK, NORFOLK.

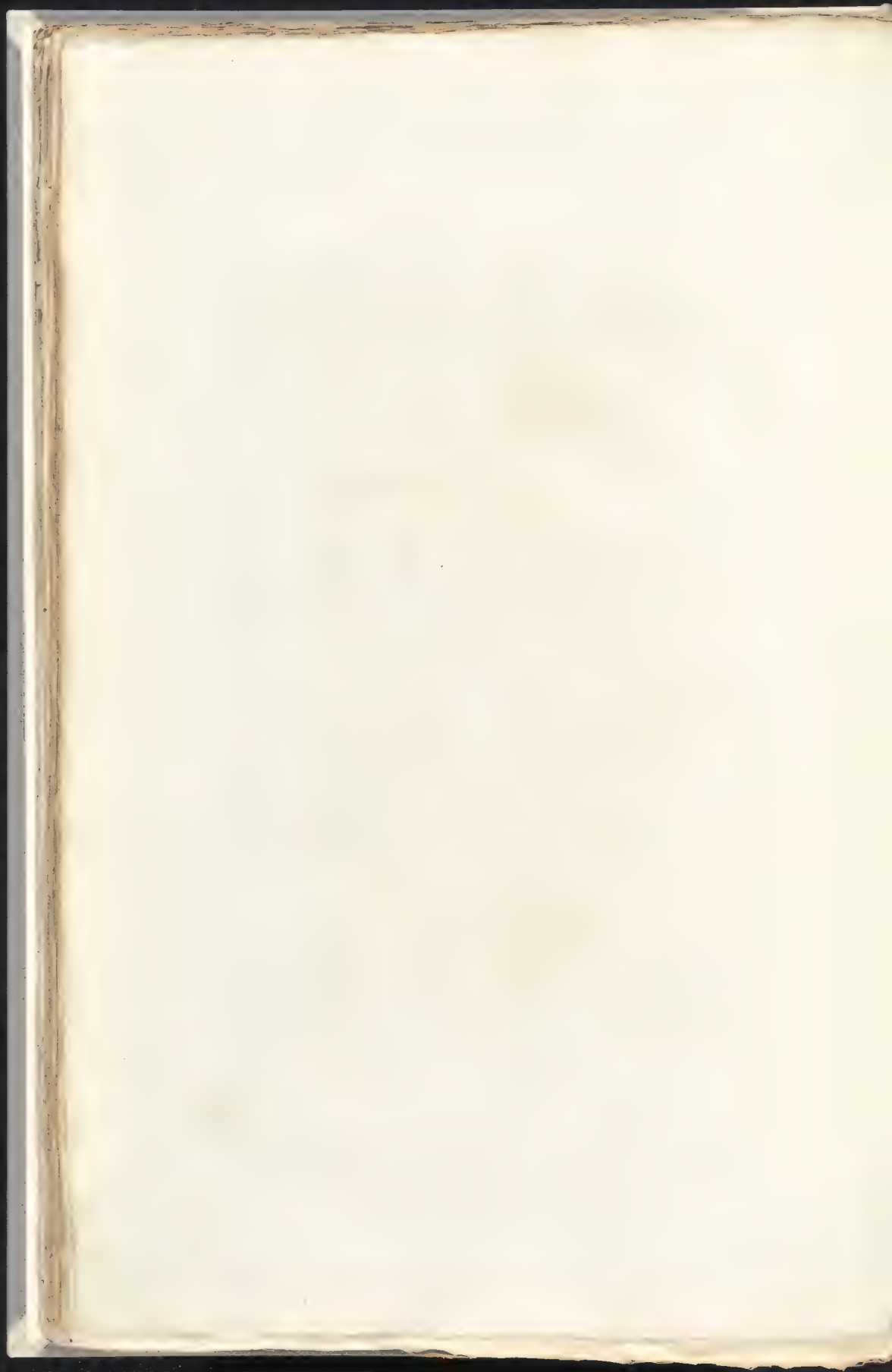


Chapman and the Road

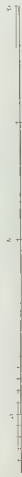


Plan of the Lodge

Published on the 1st of April 1841 by the Virginia House of Delegates.



Intended Entrance to Langley Park



Published by J. & J. G. Smith, 15, Pall Mall, London

· R Y S T O N · H A L L ·
· THE · SEAT · OF · EDWARD · ROGER · PRATT · ESQ · NEAR ·
· DOWNHAM · IN · NORFOLK ·

The dark tints shew the old buildings, and
The light tints shew the improvements.
THE principal story is considerably elevated; and the fronts are intended to be roughcasted.

· P L A T E · XXV ·
· THE · PLAN · OF · THE · PRINCIPAL · STORY ·

A FLIGHT of stone steps leads to the vestibule, and directly fronting is the door into the withdrawing-room; on the right of the vestibule is the library, opening into the eating-room, which communicates with the withdrawing-room; on the left of the vestibule is a dressing-room, chamber, and ladies dressing-room, or breakfast-room; the great stair-case is of stone, and is situated between the last-mentioned room and the withdrawing-room; the common stair-case communicates immediately with the eating-room, vestibule, &c.

- a. Dressing-room.
 - b. Arched lobby.
 - c. Great stair-case.
 - d. Balcony.
 - f. f. f. Closets.
 - g. g. g. Servants lodging-rooms.
-

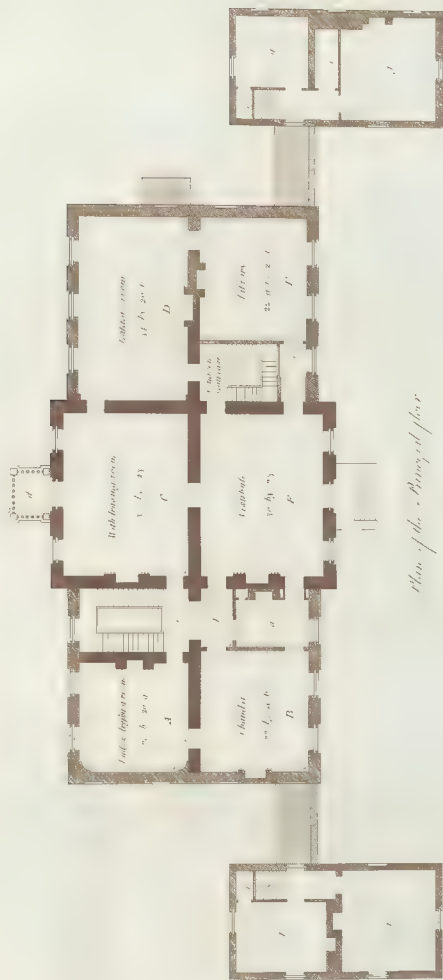
· P L A T E · XXVI ·
· THE · PLAN · OF · THE · BASEMENT · STORY ·

FROM the difference in the levels of the ground in the entrance and lawn fronts, the whole of the basement story is nearly upon the level of the ground in the front of the lawn; the great stair-case is continued in this story.

- a. Closets.
 - b. Mr. Pratt's powdering-room.
 - c. Strong closet.
 - d. Passage of communication from the laundry offices to the kitchen offices, &c.
 - e. Housemaid's closet.
 - f. Water-closet.
 - g. Housekeeper's store-room.
 - h. Recefs in housekeeper's room.
-

· P L A T E · XXVII ·
· ELEVATION · OF · THE · ENTRANCE · FRONT · OF · THE · HOUSE · AND ·
· OFFICES ·

RYSTON HALL, NORFOLK.



Plan of the Principal floor

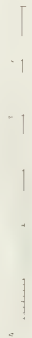


Scale of feet and inches

RYSTON HALL.



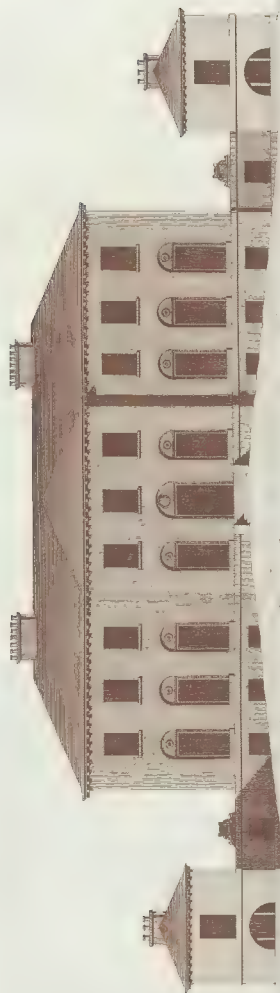
— Plan of a Ground Floor —



Drawn by J. C. & J. H. Rymer, Esqrs. of the High School, London.



RYSTON HALL.



Edwin Lloyd

Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

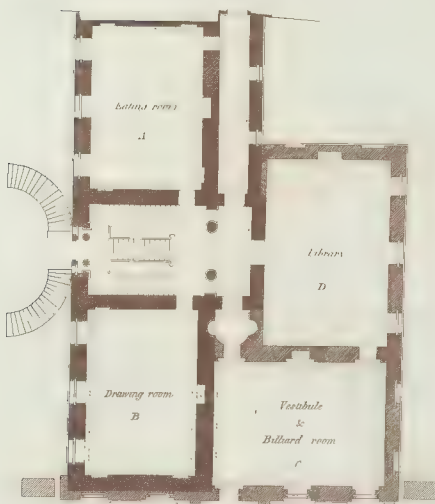
W. & A. S. 1841

SKELTON CASTLE, YORKSHIRE

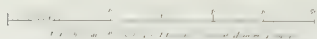
Plate 28

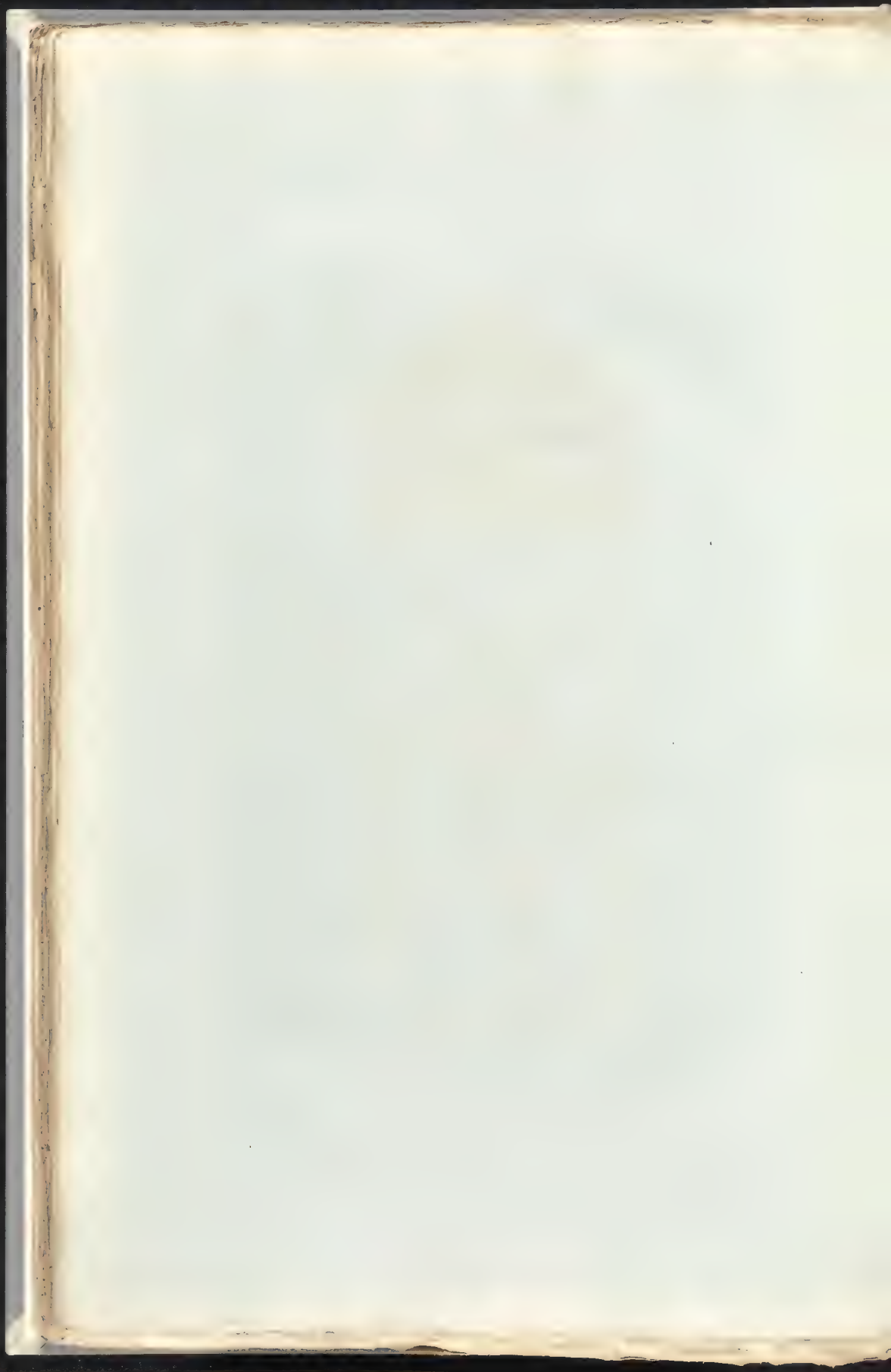


Entrance front



Plan of the ...





· S K E L T O N · C A S T L E ·

· T H E · S E A T · O F · J O H N · W H A R T O N · E S Q · N E A R ·
· G I S B O R O V G H · I N · Y O R K S H I R E ·

The dark tints shew the old parts.

The light tints shew the improvements.

THREE designs were made for the alterations and improvements of Skelton-Castle; the plan and elevation N^o 2, are settled to be carried into execution.

· P L A T E · X X V I I I ·

· T H E · P L A N · A N D · E L E V A T I O N · O F · D E S I G N · N^o · 1 ·

Vestibule and billiard-room, thirty-three feet by twenty-four feet six.

Library, twenty-four feet by thirty-six feet.

· P L A T E · X X I X ·

· T H E · P L A N · A N D · E L E V A T I O N · O F · D E S I G N · N^o · 2 ·

Vestibule, thirty feet by twenty-two feet six.

Breakfast-room, twenty-three feet by twenty-two feet.

Library, forty-six feet six by twenty-five feet.

a. a. Recesses in great stair-case.

b. The great stair-case.

· P L A T E · X X X ·

· T H E · P L A N · A N D · E L E V A T I O N · O F · D E S I G N · N^o · 3 ·

Vestibule, thirty feet by twenty-two feet six.

Library, forty-seven feet by twenty-four feet.

c. Recess in vestibule, decorated with columns, niches, &c.

a. Closet for great coats, sticks, &c.

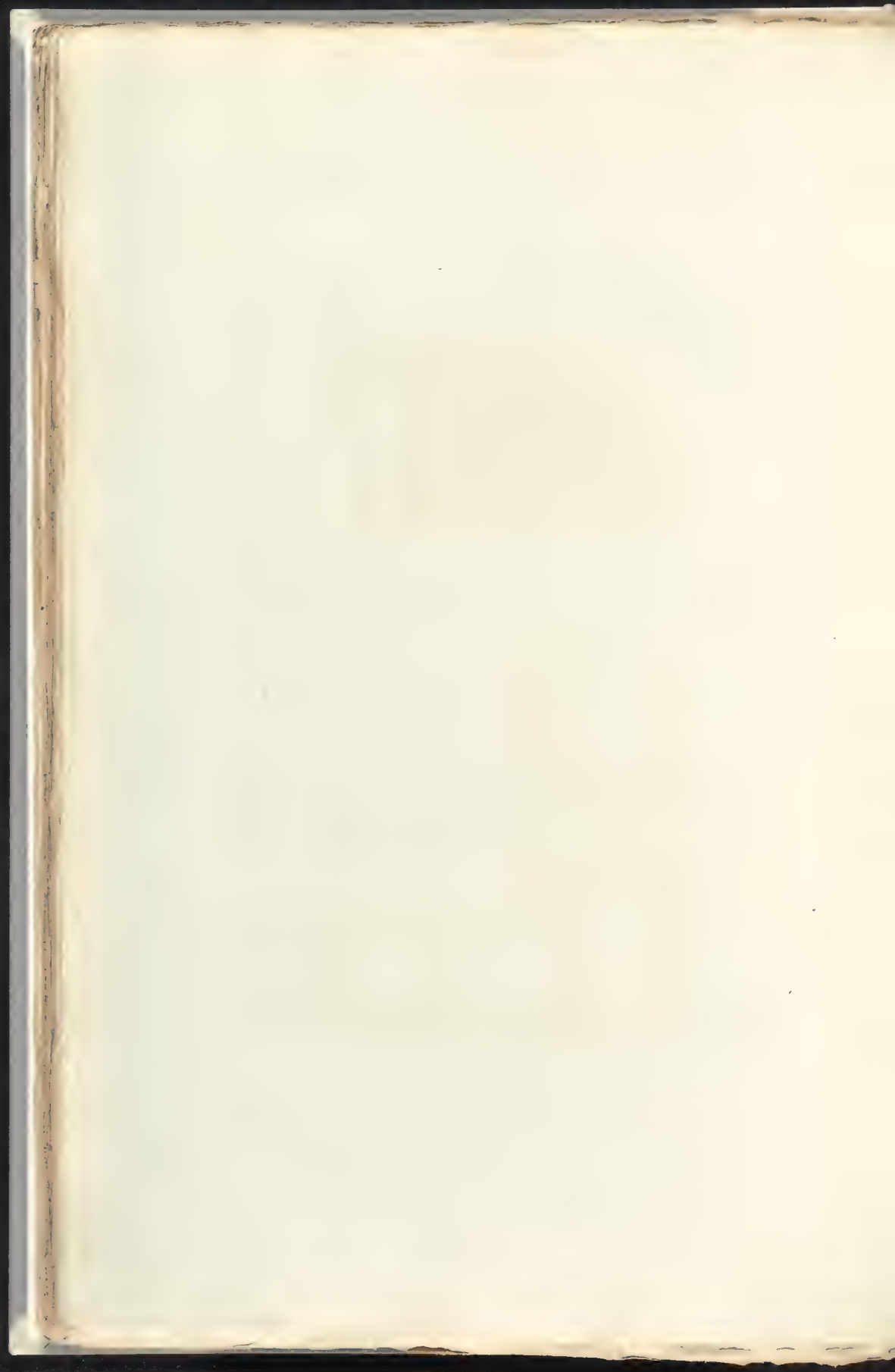
b. Great stair-case.

d. Common stair-case.

e. Closet for wood, &c.

f. g. Dressing-rooms to the state-chamber.

State-chamber, twenty-two feet square.

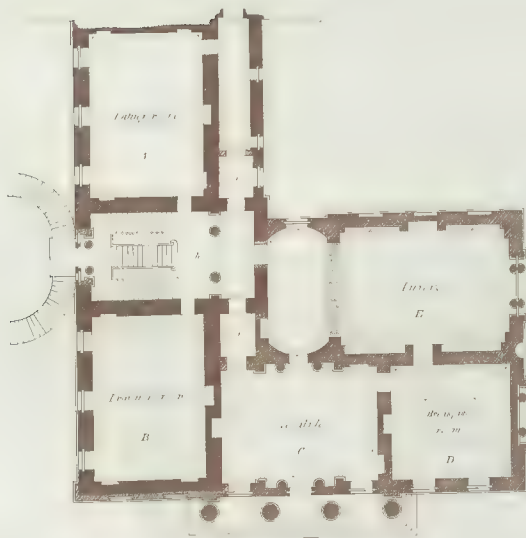


SKELTON CASTLE.



main front

Plan of the Principal floor



Scale of Feet 0 10 20 30 40 50
Architect, John G. Jeffers Esq. & John G. Jeffers Esq. & John G. Jeffers Esq.



SKELLION CASTLE.

Plat. 30.



Entrance front

Plan of the Principal floor



Scale of Feet
 0 10 20 30
 Published June 1841 by J. & J. Taylor, 11, Abchurch Lane, London.

· MVLGRAVE · HALL ·
 · THE · SEAT · OF · THE · RIGHT · HON^{BLE} · LORD · MVLGRAVE ·
 · NEAR · WHITBY · IN · YORKSHIRE ·

MVLGRAVE-HALL is situated on an eminence, within a small distance of the sea; and commands different views of Whitby-Abbey, the remains of a castle, and of a fine romantic country. The house is built entirely of stone, and the principal floor is considerably raised.

· P L A T E · XXXI ·
 · THE · PLAN · OF · THE · PRINCIPAL · STORY ·

A SMALL portico encloses the steps, and removes the inconvenience usually attending the having the first floor considerably above the level of the ground. In the vestibule opposite the front door is the entrance into the gallery, which communicates on the left with the withdrawing room, on the right with the eating-room; the library adjoins the withdrawing room; to the right of the hall is the eating-room, and on the left the best and common stair-cases.

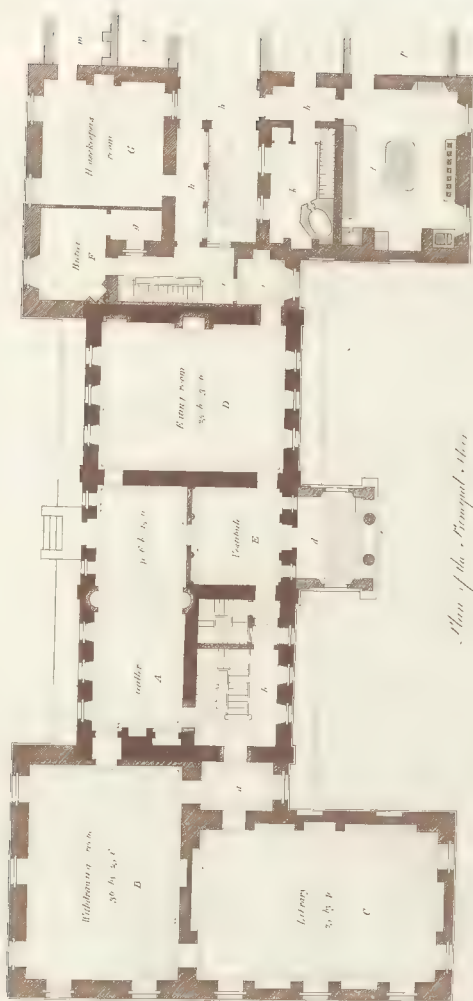
- a. Lobby to library, withdrawing-room, and great stair-case.
- b. Great stair-case.
- c. Passage.
- d. Portico and steps.
- e. Anti-room to eating-room, for the servants to attend in, &c.
- f. Stair-case.
- g. Butler's sleeping-room.
- h. Passage to offices.
- i. Open court to keep the finells from the offices out of the house; and also a way to let pipes, &c. into the wine-cellar.
- k. Bakehouse. The small stair-case leads to the men-servants lodging-room over the kitchen, and to the cook's chamber over the bakehouse; which two rooms have no communication with any other part of the house.
- l. Kitchen.
- m. Housekeeper's store-room.
- n. Mangle-room to laundry.
- o. Wet and dry larders; beyond them is a dairy.
- p. Scullery, which communicates with the kitchen-court.

· P L A T E · XXXII ·
 · THE · PLAN · OF · THE · BASEMENT · STORY ·

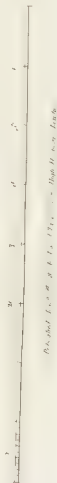
- a. Water-closet.
- b. Passage, containing presses for wardrobes, &c.
- c. Lobby.
- d. Strong-room.
- e. Writing closet.
- f. Warm bath.
- g. Stair-cases.
- h. Passage to the offices.
- i. Room for servants to dress.
- k. Stair-case to kitchen offices, &c.
- l. Madeira-cellar.
- m. For letting down casks, &c.
- n. Coal.
- o. o. o. Earth.

· P L A T E · XXXIII ·
 · THE · ELEVATIONS ·

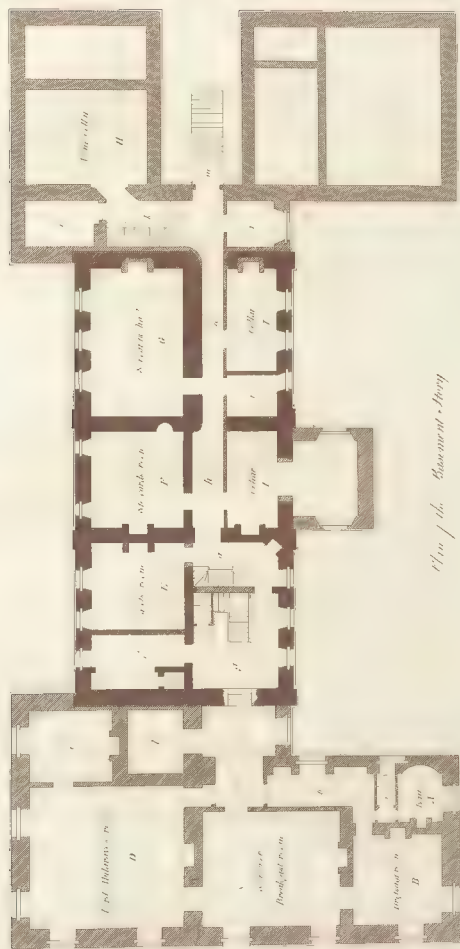
MULGRAVE HALL, YORKSHIRE.



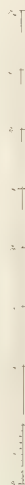
Plan of the Mulgrave Hall.



M. TURAN - IV.



Plan of the Basement Story

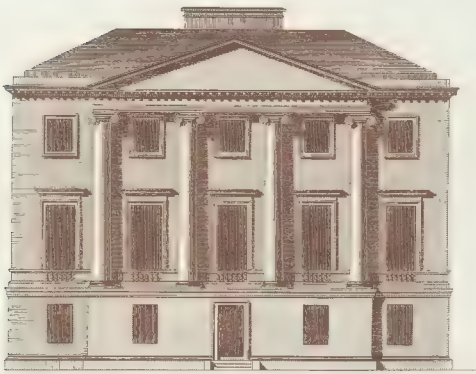


Scale: 1/4" = 1' - 0"

MULGRAVE HALL.



North front. N^o 2



South front. N^o 1



· B V R N · H A L L ·

· THE · SEAT · OF · GEORGE · SMITH · ESQ · IN · THE ·
· COVNTY · OF · DVRHAM ·

THE situation intended for this house is uncommonly beautiful; the eating-room had been built some time, and it was designed to have completed the plan, had not the owner, in the interim, purchased Piercefield in Monmouthshire, which occasioned the design to be laid entirely aside.

· P L A T E · XXXIV ·

· THE · PLAN · OF · THE · PRINCIPAL · STORY ·

- a. Balcony.
 - b. Lobby.
 - c. Common stair-case.
 - d. Gentleman's dressing-room.
-

· P L A T E · XXXV ·

· THE · ELEVATION · OF · THE · ENTRANCE · FRONT ·

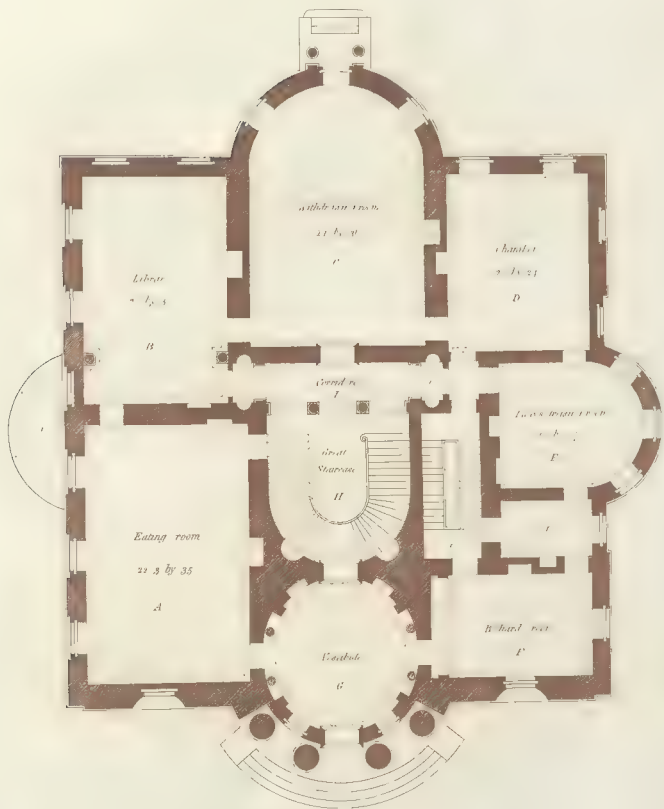
· P L A T E · XXXVI ·

· THE · PLAN · OF · THE · OFFICES · AND · ELEVATIONS · OF · THE ·
· SAME · AS · EXECUTED ·

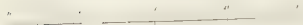
THE whole of this building is of stone.

- a, a, a, a, a, a. Cow-houses.
 - b. Arched recess.
 - c. Pens for calves.
 - d. Bull.
-

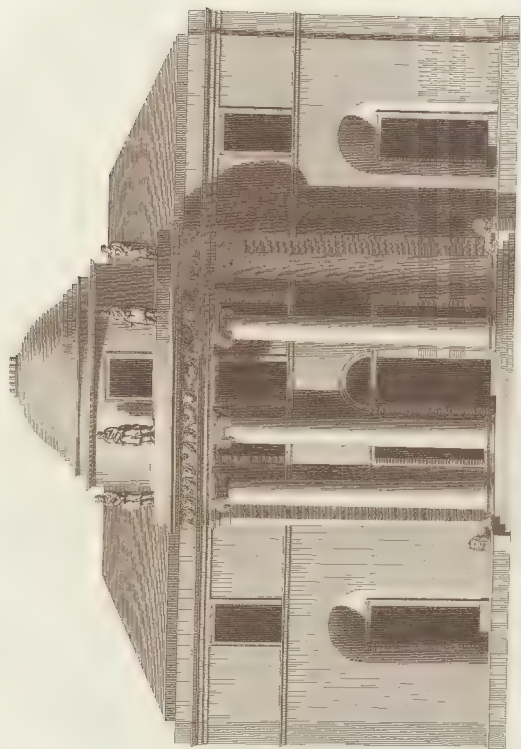
BURN HALL, COUNTY OF DURHAM.



Plan of a Principal part


$$P_{\text{exp}} = \frac{\partial P}{\partial T} = \frac{1}{T^2} \left(\frac{\partial}{\partial T} \right)_{N,V} \left(-k_B T^2 \ln Z \right)$$

BUNNHALL.



W. H. Sturt

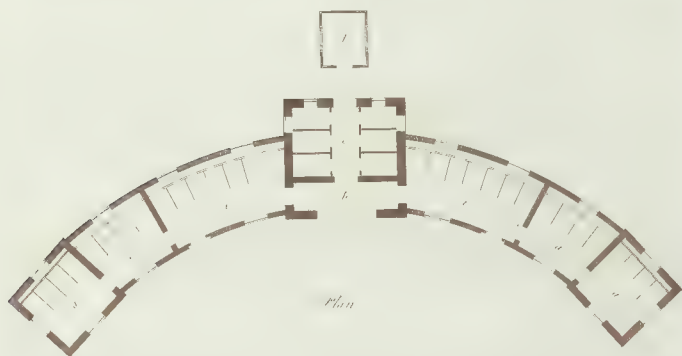
Published and Sold by Geo. J. F. Smith, 10, High Street, London.

OFFICES AT BURN HALL.

Pl. 1. 36'



Elevation of the back front



Plan

Elevation of the Entrance front



Scale 1" = 10' 0" 1" = 20' 0" 1" = 30' 0"

· VILLA · NEAR · HOCKERIL ·
· BELONGING · TO · RALPH · WINTER · ESQ ·

THIS house and offices are built with studwork; the ground-floor is considerably elevated; the fronts are roughcasted, and the roof is covered with slates.

· P L A T E · XXXVII ·
· THE · PLAN · OF · THE · GROVND · FLOOR · AND · THE · ELEVATION · OF ·
· THE · ENTRANCE · FRONT ·

Drawing-room, eighteen feet by fifteen feet.

Eating-room (exclusive of recess), fifteen feet by twenty-two feet six.

Kitchen, eighteen feet by seventeen feet.

Wash-house and bakehouse, thirteen feet by eleven feet six.

a. Porch.

b. Closet.

c. Stair-case.

d. Larder.

e. Communication between house and offices, and common stair-case, to the rooms over the kitchen and wash-house, &c.

f. Porch to offices.

g. Scullery.

h. Meal-room.

i. Oven.

· OVLTON · NEAR · LOWESTOFFE · IN ·
· SVFFOLK ·

· THE · SEAT · OF · NATHANIEL · RIX · ESQ ·

THIS house is built with bricks; the outside walls are roughcasted; the principal floor is raised about four feet from the ground, and to prevent the inconvenience attending a large number of external steps, part of them are made in the passage.

· P L A T E · XXXVIII ·
· CONTAINS · THE · PLAN · OF · THE · GROVND · FLOOR · AND · THE ·
· ELEVATION · OF · THE · ENTRANCE · FRONT ·

a. Entrance.

b. Store-room.

c. Larder.

d. Mr. Rix's room.

e. Stair-case.

The eating-room has a vaulted ceiling.

The kitchen is level with the ground, and over it are two lodging-rooms for servants.

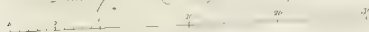
The other offices are in part under the house.



Elevation of the Entrance front



Plan of the Ground floor



Published July 1857 by Ash, Esq. & Taylor, 37 St. High, Bathurst London

OULTON, NEAR LOWESTOFF.

Plate 3.



Exterior of the entrance front



Plan of the

Ground floor.

Scale of feet. 0 10 20 30
 1/4 inch = 1 foot. 1/2 inch = 2 feet. 3/4 inch = 3 feet. 1 inch = 4 feet.

· P L A T E · XXXIX ·

· D E S I G N · N^o · 1 ·

· THE · PLAN · AND · ELEVATION · OF · A · VILLA · FOR · THE · HON^{BLE} ·
· WILBRAHAM · TOLLEMACHE · INTENDED · TO · BE · BVILT · AT ·
· MOTTRAM · IN · CHESHIRE ·

-
- a. Water-closet.
 - b. Great stair-cafe.
 - c. Clofet.
 - d. Ditto.
 - e. Common stair-cafe.
 - f. Passage to kitchen and offices.
 - g. Cook's clofet.
 - h. Scullery.
 - i. Larder.

· P L A T E · XL ·

· D E S I G N · N^o · 2 ·

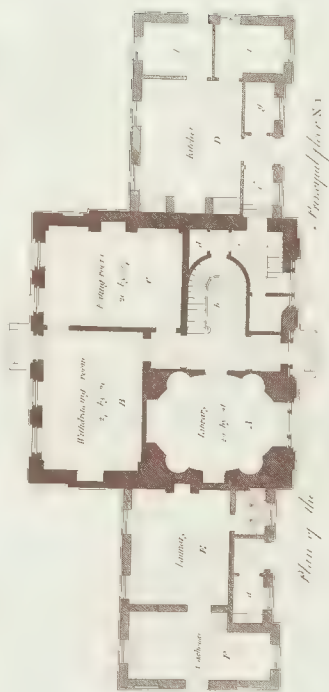
· THE · PLAN · AND · ELEVATION · OF · ANOTHER · DESIGN · FOR · THE ·
· SAME · SITVATION ·

-
- a. Coals for kitchen.
 - b. Arcade between kitchen offices and house.
 - c. Best stair-cafe.
 - d. Common stair-cafe.
 - e. Recels in eating-room.
 - f. Arcade between house and laundry-office.
-

Elevation of the Entrance, front.



Scale 1/4" = 1'



Plan of the

Principal floor, N.Y.

Scale 1/4" = 1'

Exterior of the Museum



Scale of Feet



Exterior of the Museum

No. 1

· THE · PARSONAGE · AT · SAXLINGHAM ·

· BELONGING · TO ·

· THE · REVRD · ARCHDEACON · GOOCH ·

THIS house is fronted with white bricks, and the principal story is raised about two feet. One of the wings was intended to have contained the kitchen offices and housekeeper's room, and the other the coach-house and stables; but in the execution the offices were entirely changed.

The dark tints shew the house.

The light tints shew the offices, &c.

· P L A T E · XLI ·

· PLAN · OF · THE · PRINCIPAL · STORY · AND · ELEVATION · OF · THE ·
· ENTRANCE · FRONT ·

THIS house contains, on the principal story, a vestibule, eating-room, drawing-room, study, and two stair-cases; the situations of which are shewn in the plan.

- a. Pantry.
 - b. Scullery.
 - c. c. Passages from the offices to the house.
 - d. Housekeeper's room.
 - e. Court.
 - f. China-closet.
 - g. Court.
 - h. Necessary.
 - i. A light closet for the convenience of the eating-room.
-

· P L A T E · XLII ·

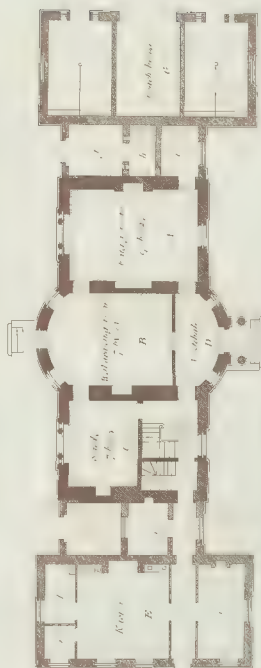
· CONTAINS · THE · PLAN · OF · THE · PRINCIPAL · STORY · AND · THE ·
· ELEVATION · OF · THE · ENTRANCE · FRONT · OF · THE · FIRST ·
· DESIGN · PROPOSED ·

- a. Stair-case.
 - b. Hall.
 - c. Porico.
-

TEMPLE OF THE SAK INCIAN, N. O. D. S.



Temple from



1' 1"

Double Court

11

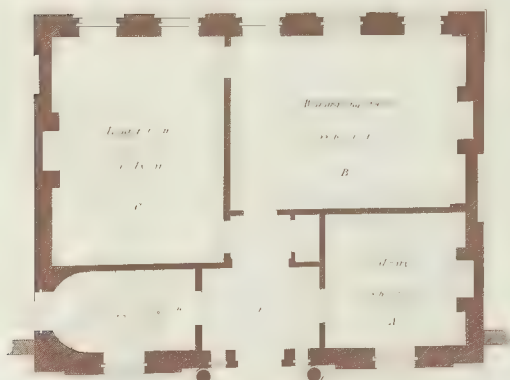
Plan of the Temple of the Sak Incian



SAXLINGHAM.



Elevation as proposed



Plan of the proposed plan

Architects Messrs. J. & P. C. & N. B. & H. & C. & Co.

• BLACK • FRIARS • BRIDGE • NORWICH •

THE old bridge, consisting of three arches, being too much ruined to admit of reparation, the Corporation resolved to have a new one of Portland stone; and as great weights would be constantly passing over, it was necessary to have the new bridge as flat as possible, without injuring the navigation.

• P L A T E • XLIII •

• THE • PLAN • AND • ELEVATION •

The chord line of the arch is forty-two feet.

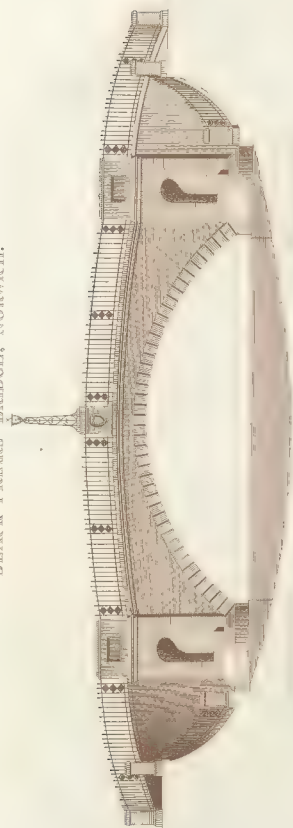
THE foundations of the abutments are piled and planked. The vouffoirs of the arch have their joints worked perfectly smooth, and are set dry in milled lead, and in the middle of each joint of each vouffoir are inserted two cubes of cast iron of three pounds weight, let equally into each stone, and channels are sunk from the tails of the vouffoirs to the cavities for the iron joggles, and the whole of the cavities and channels are run full with lead; the superstructure is finished with iron-railing.

THE whole expence of pulling down the old bridge and building the new one was one thousand two hundred and ninety pounds.

THE steps next to St. George's, Bridge-Street, are not executed, as the houses are close to the bridge.

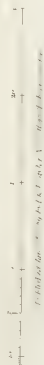
o

BLACK FRIARS BRIDGE, NORWICH.



Elevation

Plan of the Superstructure



· THE · DAIRY · AT · HAMMELS ·
 · THE · SEAT · OF · PHILIP · YORKE · ESQ ·
 · NEAR · PVCKERIDGE · IN · HERTFORDSHIRE ·

THIS building is placed near the house, and surrounded with large trees; the fronts are rough-cast, and the roof is covered with reeds; the pillars are the trunks of trees, with the bark on, decorated with woodbines and creepers.

· P L A T E · XLIV ·
 · THE · PLAN · AND · ELEVATION ·

THE ceiling of the loggia is arched; the dairy has also a vaulted ceiling, enriched with large sun-panels, filled with roses, and other ornaments in stucco; the tables for the milk are of marble.

Loggia, nine feet six inches by five feet six inches.

a. Dairy, fourteen feet six inches by seventeen feet.

Strawberry-room, twelve feet six inches by twelve feet six inches; the walls are varnished and decorated, and the windows are of stained-glass in lead-work.

· EARSHAM · NEAR · BVNGAY · IN · SVFFOLK ·
 · THE · SEAT · OF · WILLIAM · WINDHAM · ESQ ·

THIS edifice terminates a lawn; was originally intended for a greenhouse, and completed for that purpose, but has been since converted into a music-room; the front is of Portland-stone, enriched with columns, niches, and other ornaments.

· P L A T E · XLV ·
 · CONTAINS · THE · LONGITVDINAL · SECTION · OF · THE · BVILDING ·
 · WITH · THE · ALTERATIONS ·

THE ceiling is highly finished with stucco ornaments in compartments, as are also the circular ends; the walls are stuccoed and decorated with paintings in chiaro oscuro and other enrichments. The chimney-piece is of white marble, and the floor is paved; it being the wish of the possessor to have the building as elegant as possible.

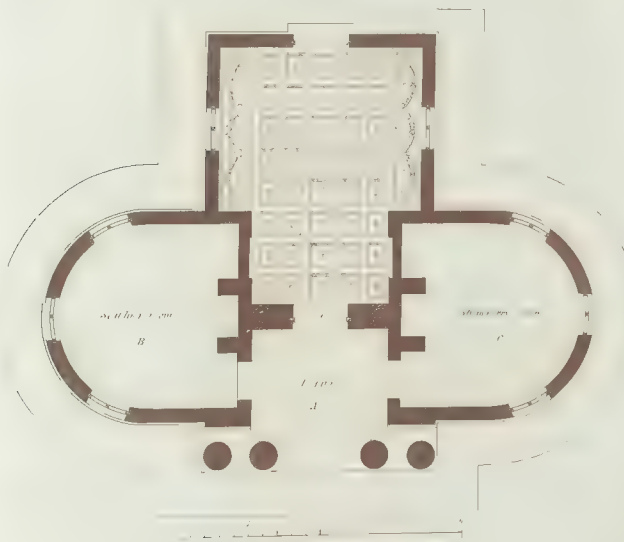
THE DAIRY AT HAMMELS, HERTS.

Pl. 1.



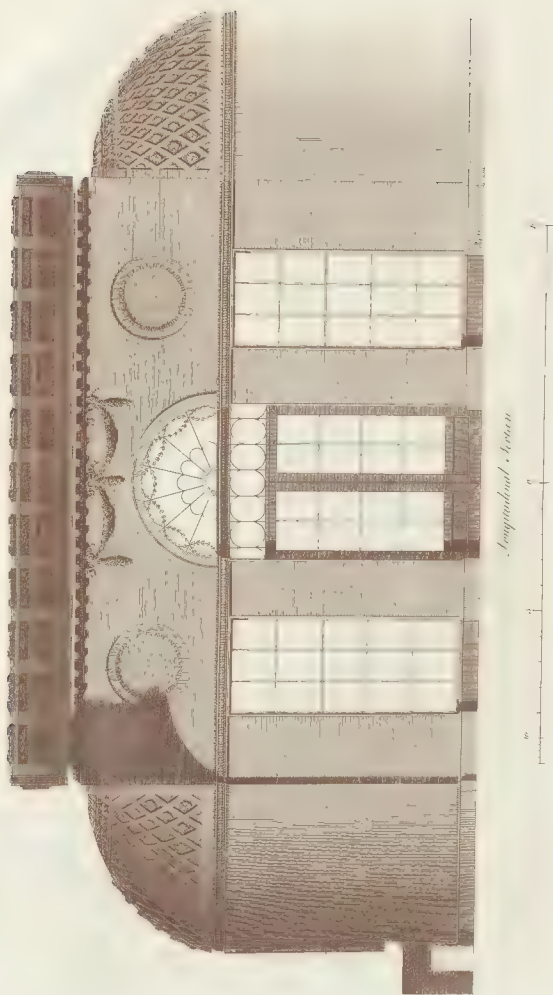
Elevation front

Plan



Scale of Feet 0 10 20 30 40 50 60 70 80 90 100

PAKSIAM, NGAR BUNGA.



Scale of 1 inch = 10 feet. 1/2 inch = 5 feet. 1/4 inch = 2 feet 6 inches. 1/8 inch = 1 foot 3 inches.

· A · BVILDING · PROPOSED · AS · A · MVSEVM · FOR · THE ·
· DILETTANTI · SOCIETY ·

THIS design was to apply two unfinished houses in Hereford-Street, adjoining Camelford-Houfe, to the accommodation of the Dilettanti Society; it was the intention of the noble owner, the Right Honorable THOMAS LORD CAMELFORD, to have presented them to the Society for the public advantage, but, on consideration, the members thought their finances unequal to such an establishment, the idea was therefore relinquished.

· P L A T E · XLVI ·

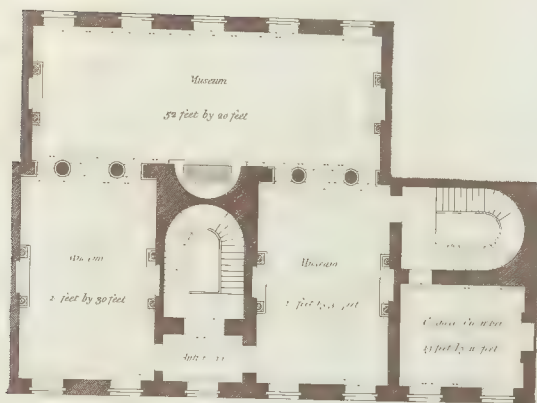
· THIS · PLATE · CONTAINS · THE · PLANS · OF · THE · TWO · PRINCIPAL ·
· STORIES ·

· P L A T E · XLVII ·

· AN · INTERIOR · VIEW · OF · PART · OF · THE · MVSEVM ·

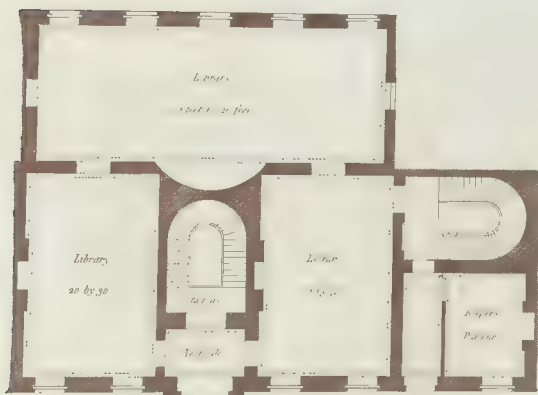
DILETTANTI.

Plate 46



Plan of the 1st floor

Plan of the 2nd floor



Second floor

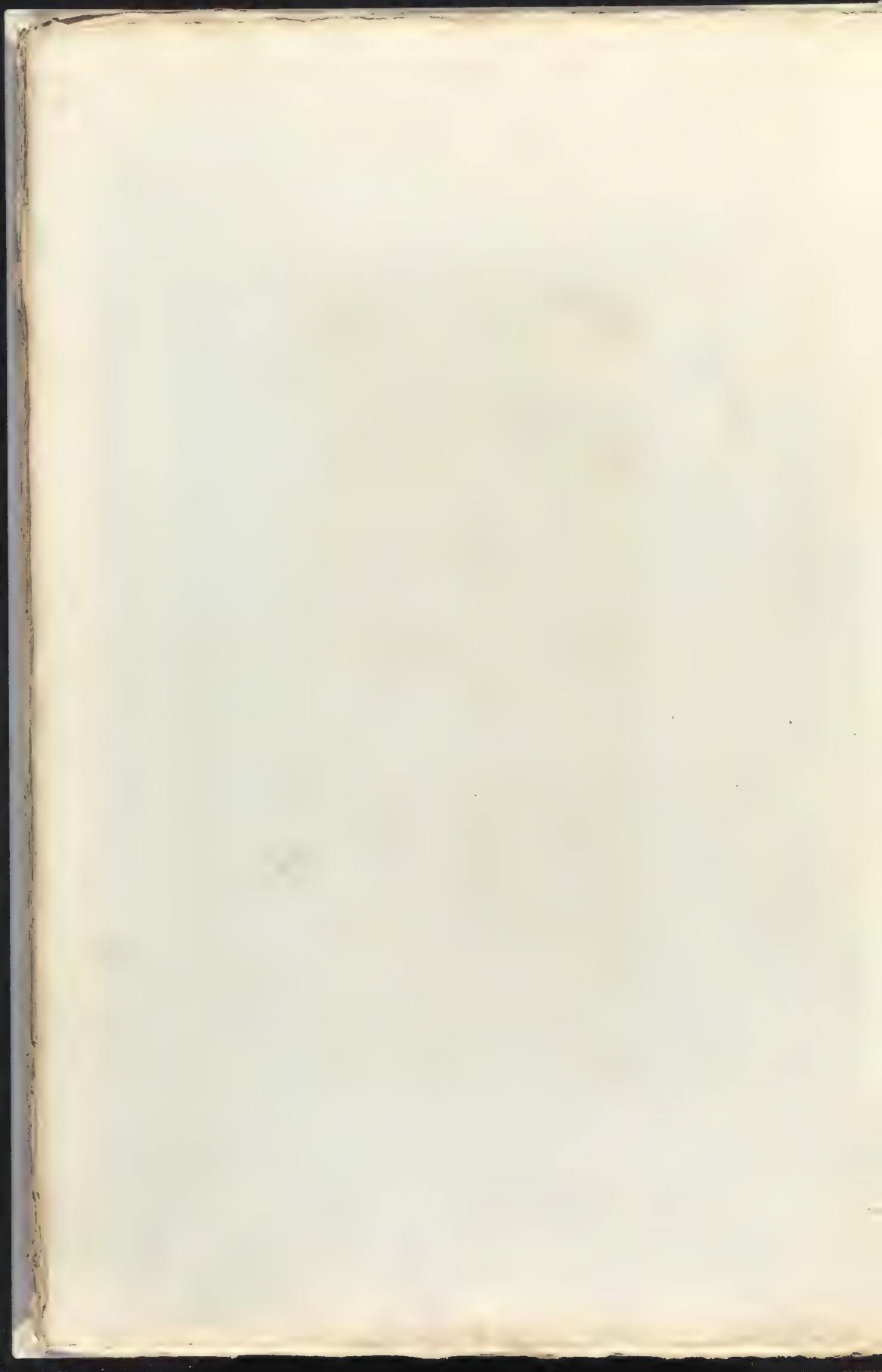
Scale of Feet

Published by J. H. Fisher & Co. 10, South Street, New York.

DIAPYPTANTII.



TO THE ASSOCIATION, THIRTY-THREE FOR A NEW WORK
*the sphere is a map, and every man for his part, is a wheel
 in the great system of the world*
 1858



O F

THEORETICAL, PRACTICAL, and ORNAMENTAL.

THEORETICAL, PRACTICAL, and ORNAMENTAL.

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